

**PLAY IT
LIKE IT IS
GUITAR**
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR

JOE SATRIANI

STRANGE BEAUTIFUL MUSIC



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JOE SATRIANI

The guitar—a symbol as synonymous with rock-and-roll as with sex and drugs. While perhaps not as intriguing as the last two, the guitar has stood the test of time as the solid backbone of an entire musical genre. And attached to that structure is the impeccable Joe Satriani.

Joe Satriani is the guitar. Plain and simple. No one else has ever been able to play with such pizzazz, such fluidity, such timelessness. That's not to say that there aren't others out there who are accomplished—they just can't even come close to achieving the magic that Satriani performs as soon as his fingers mesh with the strings. Since the late '80s, self-taught virtuoso Joe Satriani has been winning over fans and musicians alike with his groundbreaking style and legendary sounds. He has been both artist and teacher, instructing such famous pupils as Metallica's Kirk Hammett, Counting Crow's David Bryson, and jazz fusionist Charlie Hunter. However, Satriani's strength as a player can be seen in his numerous solo recordings, the latest being his *Strange Beautiful Music* (Epic 2002).

Satriani's eighth full-length studio recording, *Strange Beautiful Music*, marks a departure from his last album, the Grammy-nominated *Engines of Creation*. Of his creative process, Satriani says, "I definitely set some parameters when I go to make a new record. I don't just do it blindly. I look at what I've done before and ask, What can I do that I haven't done? Those things are important to me." These seem like enormous shoes to fill for anyone, especially someone who has seemingly done it all—but we are talking about Joe Satriani.

So, Satriani decided to take a new route with his work, employing bassist Matt Bisonette and drummer Jeff Campitelli, and letting the music take on a life of its own. "I wanted them to hear the music early and give them room to move and make up their own parts, sort of like the way a normal rock band would. They had time to listen to my demos, not knowing if things would be replaced or not. They came in, played things around the tracks, and then we decided what we should keep or get rid of." This new creative process resulted in one of the most elaborate recordings Satriani has done to date. The intricacies and the layering of the guitars and bass bring Satriani's famous riff-saturated jams to soaring heights.

Another shift the album takes is its merging of alternate styles. "It's something I've always wanted to do: make a real rock record, but sample all the methods I've used before," Satriani says. "The songs are very specific; they are about my life, my feelings." This emotional side of Satriani is explored in such tracks as the spiritual "Chords of Life" and "You Saved My Life," a stunning piece layered with both feeling and exquisite craft. This sentimental side of Satriani does not in any way imply that he has forgotten how to rock. On "Seven String," he steps up to the plate established by the newer trend in rock and tackles the instrument favored by his nu-metal counterparts. And he is joined by fellow legend Robert Fripp on his homage to Santo and Johnny's classic, "Sleepwalk."

Satriani has enjoyed a long and distinguished career since he first picked up a guitar at age 14. He has been around the world several times on tours of his own, on tours with Mick Jagger and Deep Purple, and with his hugely successful G3 summer tours with fellow guitar legends Steve Vai, Eric Johnson, and Kenny Wayne Shepherd. As is his yearly tradition, Satriani inaugurated the current season for the Oakland A's baseball team by playing the national anthem at the opening game. Satriani has been known as the San Francisco sports team hero by also playing the national anthem for the 49ers and the Giants. Yet even with his seemingly endless performing and recording schedules, Satriani is still going strong—not only with his current release, *Strange Beautiful Music*, but also with his critically acclaimed DVD, *Live in San Francisco*, which has recently been certified gold.

Strange Beautiful Music marks yet another turning point in the enduring career that Satriani has been blessed with. "I'm just happy that I've been able to make a living and, I hope, a contribution, doing what I love most—playing my guitar," Satriani says of a career that is forging ahead into its second decade, "I'd like nothing more than to be able to keep doing this for years to come." Well, if his latest in a string of many accomplishments is any indication of the longevity of his career, Joe Satriani has nothing to worry about.

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ORIENTAL MELODY

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately slow ♩ = 100

3rd time, Band enters

N.C.(D5)

Rhy. Fig. 1

*Gtr. 1 (semi-clean)

mf
let ring throughout

TAB: 15 15 17 17 0 17 0 0 11 9 11 9 11 9 0 0 0 0

*Two gtrs. arr. for one.

1., 2., 3.

End Rhy. Fig. 1

TAB: 3 5 5 6 5 5 5 3 5 0 0 9 10 10 5 5 0 5 0 0

4.

B

Gtr. 1 tacet

N.C.(D5)

Gtr. 2 (dist.)

mf
*w/ delay

TAB: 9 10 10 5 3 5 5 5 5 3 0 3 5

*Two delays set for single repeat at ♩ (approx. 450 ms.)
and ♩ (approx. 1200 ms.), respectively.

TAB: (5) 3 0 0 0 3 5 5 5 5 3 0 0 5 3 5

A.H.
T

TAB: (5) 10 (5) 0 X 3 5 5 5 5 3 0 0 3 0 3 5

1/2

(5) 3 (3) 0 0 | 3 5 5 5 5 3 0 0 5 3 5

C

N.C.(D5)

8va

Gtr. 3 (dist.)

mf

17 18 17 18 17 15 | 15 17 15 14

Gtr. 2

A.H.
T

P.M. P.H.

(5) 10 (5) | 7 8 7 8 7 5 | (5) 7 8 5 4

8va

15 16 14 15 17 17 | 17 20 18 | 17 18 17 15

5 6 4 5 7 7 | 7 10 8 (8) 7 | 7 8 7 8 7 5

(15) 14 15 14 15 16 14 15 17 17 20 20 20

5 7 5 4 6 X 5 6 4 5 7 7 10 12 12 12 X 17

P.S. (delay off)

D

Bb5
Rhy. Fig. 2

G5

End Rhy. Fig. 2

Gtr. 5
(dist.)

mf

8va--

Gtr. 3

Gtr. 4 (dist.)
divisi

mf

18 15

18 15

17 14

15 12

17 12

15 12

(15) (12)

10 7

*w/ bar

*Applies to both gtrs. (throughout).

Gtr. 2

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

Bb5

8va--

G5

Bb5

w/ bar

(10) (7)

13 10

13 10

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

13 10

15 12

15 12

X X X

5 5

X 5 7

X 5 4

0 3

0 3

5 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

5 5

3 5

G5 8va

Bb5

w/ bar

17 15 (15) 10

14 12 (12) 7

18 18 (18) 17 15

15 15 (15) 14 12

4 X X 2/4 2 0 2/5

X 5 X X 5 X 5/7 X

E

Gtr. 1 : w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
N.C.(D5)

G5 8va

w/ bar

+1/2 +1/2 +1/2 +1/2

17 (17) (17) (17) (17)

14 (14) (14) (14) (14)

5/7

** 8va
mf

*Gtr. 6

Gtr. 2
divisi

20 22 (7)

*Synth. arr. for gtr.
**Applies to Gtr. 6 only.

Gtr. 2 tacet 8va

w/ bar

-1

16 (16) (16) (16) 17

13 (13) (13) (13) 14

-1 -1

Gtr. 6 8va

21 19 21 19 21 19

17 19 20 19 (19) 20 19 17 19

To Coda

Gtrs. 3 & 4 tacet
8va-----

Gtr. 6

F

Gtr. 6 tacet
N.C.(Cm)

Gtr. 5: w/ Riff A (7 times)

Gtr. 2

don't pick P.S.

1 1/2

Gtr. 6 8va-----

Riff A

End Riff A

Gtr. 5

Gtr. 2

G

N.C.(D5)

D.S. al Coda

⊕ Coda

H

(Gtr. 1: w/ Rhy. Fig. 1)

8va

20 22 19 17 19 17 19 20 22 17 19 20 19 (19) 20 19 17 19

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

8va

19 20 19 20 22 21 19 21 19 21 22

8va

17 19 20 19 (19) 20 19 17 19 19 20 19 20 22

Gtr. 6

8va

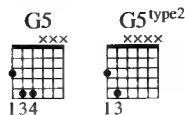
21 19 21 19 21 19 17 19 20 19 (19) 20 19 17 19 19 20 19

Gtr. 1

9 10 10 5 5 5

BELLY DANCER

By Joe Satriani



A

Moderately fast Rock ♩ = 140

Gm

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

*Gtrs. 1 & 2 (dist.)

The musical score for guitar tracks 1 and 2 is written on a single staff in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 80. The piece consists of two measures. The first measure contains a series of eighth notes starting on G4, moving up stepwise to B4, followed by a half note D5, and ending with a whole note G4. The second measure contains a series of eighth notes starting on E4, moving up stepwise to G4, followed by a half note B4, and ending with a whole note G4. The dynamics are marked as *mf* at the beginning and *P.M.* (Pianissimo) at the end of each measure. The tablature below the staff shows the fretting for each note: Measure 1: 3, 3, 3, 5, 7, 3; Measure 2: 3, 3, 3, 5, 7, 3.

TAB

*Composite arrangement

*Composite arrangement

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody is in B-flat major and features a sequence of chords: B \flat sus2, Gm, and Fsus2. The bass line consists of a series of eighth and sixteenth notes. The score is divided into three measures by vertical bar lines.

End Rhy. Fig. 1

Chords: Cm, Cm7sus4

Notation: Treble clef, key signature of two flats (Bb, Eb). The score includes a melodic line with slurs and ties, and a bass line with triplets and a final 3/12 measure.

B

♂ Gtrs. 1 & 2: w/ Rhy. Fig. 1
2nd time, Gtr. 4 tacet

Gm

Fsus2

Cm

$$Bb_{sus2}$$

Gtr. 3 (dist.)
 **8va
 loco
 mf P.H.
 w/ wah-wah

3 3 5 (5) 3 3 5 X 2 3 2 5 (5) 5

Pitch: A

**Refers to P.H. only

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Andante'. The music begins with a Gm chord, followed by a series of eighth and quarter notes. The key signature changes to F major (F#) for the second measure, marked with an 'F#us2' chord. The music continues with a mix of eighth and quarter notes, and a final measure with a Cm chord. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'p' (piano) and 'f' (forte).

1st time, Gtrs. 1 & 2: w/ Rhy. Fill 1
 2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2
 Cm7sus4

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gm

Fsus2

Cm

Bb7sus2

Gm

Fsus2

Cm

C

To Coda

Eb5

D5

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 2

P.M.

P.M.---|

P.M.---|

P.M.----|

P.M.----|

P.M.----|

Rhy. Fill 1

Gtrs. 1 & 2

P.M.

Rhy. Fill 2

Gtrs. 1 & 2

P.M.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes, with some beamed eighth notes and quarter notes. Below the staff, there is a line of numbers indicating the fret positions for the guitar: 5, 3, 0, 3, 0, 5, 3, 0, 3, 3, 0, 5, 3, 0, 3. The numbers are grouped by slurs and accents to match the phrasing of the melody.

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in G major (one sharp) and 3/4 time. It contains two measures of music. The first measure has a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The guitar fretboard diagram below shows the corresponding fret numbers for each note: 0, 3, 0, 6, 3, 0, 3, 0, 6, 3, 0, 3, 0. The diagram is divided into two measures by a vertical line, with the first measure containing the first 11 fret numbers and the second measure containing the last 5 fret numbers.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, the corresponding fret numbers for the guitar are indicated: 3 0 7 3 0 3 3 0 7 3 0 3 3 0 7 3 0 3 3 0 7 3 0 3 3 0 7 3 0 3 3 0. The notation includes various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.

[illegible][illegible][illegible]

(Gsus4)

Musical notation for the (Gsus4) section. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar fretboard diagram with six strings. The notation shows a sequence of notes and fret numbers: 17 12 0, 12 0 17 12 0, 12 0 17 12 0, 12 0 17 12 0, 12 0 17 12 0, 12 0 17 12 0, 12 0 17 12 0, 12 0 17 12 0. The fret numbers are written below the strings.

(G)

Musical notation for the (G) section. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar fretboard diagram with six strings. The notation shows a sequence of notes and fret numbers: 0 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0. The fret numbers are written below the strings.

E

Gtr. 4 tacet
N.C.(D)

(Cm)

Musical notation for the Gtr. 6 (dist.) and Gtr. 5 divisi section. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar fretboard diagram with six strings. The notation shows a sequence of notes and fret numbers: 20 22 22 22, 20 22 22 22, 20 22 22 22, 20 22 22 22, 20 22 22 22, 20 22 22 22, 20 22 22 22, 20 22 22 22. The fret numbers are written below the strings.

Musical notation for the Gtr. 7 (dist.) and Gtr. 8 (dist.) divisi section. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar fretboard diagram with six strings. The notation shows a sequence of notes and fret numbers: 8 10 10 10, 8 10 10 10, 8 10 10 10, 8 10 10 10, 8 10 10 10, 8 10 10 10, 8 10 10 10, 8 10 10 10. The fret numbers are written below the strings.

Musical notation for the Gtr. 9 (dist.) section. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar fretboard diagram with six strings. The notation shows a sequence of notes and fret numbers: 3 5 5 5, 3 5 5 5, 3 5 5 5, 3 5 5 5, 3 5 5 5, 3 5 5 5, 3 5 5 5, 3 5 5 5. The fret numbers are written below the strings.

*Refers to both gtrs. (throughout)

8va
-1/2 -1/2 -1/2

w/ bar -1/2 -1/2 1/2

(20) (20) (20) (20) 18 20 20 20 18 20 22 20 18 20 18 17

(13) (13) (13) (13) 11 13 13 13 11 13 15 13 11 13 11 10

1/2 1/2 1/2

w/ bar -1/2 -1/2 -1/2

(8) (8) (8) (8) 6 8 8 8 6 8 10 8 6 8 6 5

(8) (8) (8) (8) 7 8 8 8 7 8 11 8 7 8 7 5

-1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2

(3) (3) (3) (3) 1 3 3 3 1 3 5 3 1 3 1 0

(3) (3) (3) (3) 1 3 3 3 1 3 5 3 1 3 1 0

(F) 8va (D)

-1/2 -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2 -1/2

20 18 18 (18) (18) (18) (18) 20 22 22 22

12 (12) 10 10 (10) (10) (10) (10) 13 15 15 15

-1/2 -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2 -1/2

7 5 5 (5) (5) (5) (5) 8 10 10 10

8 (8) 7 7 (7) (7) (7) (7) 8 11 11 11

1/2 1/2 1/2 1/2

w/ bar -1/2 -1/2 -1/2 -1/2

3 1 1 (1) (1) (1) (1) 3 5 5 5

(3) (3) (3) (3) (1) (1) (1) (1) 3 5 5 5

8va -

(Cm)

w/ bar

(22) 22 23 (23) 23 22 23 22 20 20 (20) (15) 15 16 (16) 16 15 16 15 13 13

w/ bar

(10) 10 11 11 10 11 10 8 8 (8) (11) 11 12 12 11 8 8 (8) (8) (8) (8) (8)

(5) 5 6 (6) 6 5 6 5 3 3 (3) (3) (3) (3) (3)

8va - (F)

The image displays three staves of musical notation for guitar, likely representing a sequence of notes and chords. The notation includes various symbols such as 'w/ bar', '-1', and '-1/2', which are common in guitar tablature to indicate specific techniques or fret positions. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves also begin with a treble clef and a key signature of one flat. The notation is written in a style that combines standard musical notation with guitar-specific symbols, suggesting it is a guitar-specific score or a simplified notation for guitarists.

F

Gtrs. 5, 6, 7 & 8 tacet

(F#5)

G5

Gtr. 9

8va
1/2

w/ bar

-1/2

19
11

20
12

-1/2

w/ bar

-1/2

6
8

7
8

Gtr. 4

-1/2

(cont. in slash)

w/ bar

-1/2

2

T T T T T T T T T T T T T T
19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0 17 14 17 14 12 0 17 14 17 14 12 0 17 14 17 14 12 0 17 14 17 14 12 0

Gtr. 4

-1/2

-1/2

19
15

19
15

15
14

0

19
15

19
15

15
14

0

19
15

19
15

15
14

0

19
15

19
15

15
14

0

T T T T T T T T T T T T T T
20 14 20 14 12 0 20 14 20 14 12 0 20 14 20 14 12 0 20 14 20 14 12 0 20 14 20 14 12 0 20 14 20 14 12 0

-1/2

-1/2

19
15

19
15

15
14

0

19
15

19
15

15
14

0

17
14

17
14

12
0

17
14

17
14

12
0

T T T T T T T T T T T T T T
19 15 19 15 14 0 19 15 19 15 14 0 17 14 17 14 12 0 17 14 17 14 12 0 19 15 19 15 14 0 20 14 20 14 12 0 20 14 20 14 12 0

w/ sound effects
Gtr. 9 tacet
N.C.

First system of guitar tablature. The staff shows a series of sixteenth-note patterns with fret numbers 19, 15, 14, 0, 17, 14, 12, 0. The patterns are repeated across the system.

Second system of guitar tablature. The staff shows a series of sixteenth-note patterns with fret numbers 22, 21, 22, 21, 19, 0, 20, 19, 20, 19, 17, 0. The patterns are repeated across the system.

Third system of guitar tablature. The staff shows a series of sixteenth-note patterns with fret numbers 20, 19, 20, 19, 17, 0, 19, 17, 19, 17, 15, 0. The patterns are repeated across the system.

Fourth system of guitar tablature. The staff shows a series of sixteenth-note patterns with fret numbers 17, 15, 17, 15, 14, 0, 15, 14, 15, 14, 12, 0. The patterns are repeated across the system.

D.S. al Coda

Fifth system of guitar tablature. The staff shows a series of tremolos with fret numbers 15, 10, 15, 17, 15, 17, 15, 17, 15, 10. The patterns are repeated across the system.

⊕ Coda

G

Gtr. 3 tacet

F5/G

F#sus4/G

Gm

F5/G

F#5/G

G5

1.

*Gtr. 10

Riff B

End Riff B

mf
let ring throughout

*Electric sitar arr. for gtr.

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

P.M.

P.M.

P.M. -----|

P.M.

P.M. --|

P.M.

P.M.

P.M. -----|

P.M.

P.M. --|

2.

H

Outro - Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last meas.)
Gtr. 10: w/ Riff B (last meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (11 3/4 times)
Gtr. 10: w/ Riff B (2 times)

F5/G

F#sus4/G

Gm

Gtr. 4

P.S.
w/ delay

1 1/2

F5/G

F#5/G

G5

F5/G

F#sus4/G

Gm

1 1/2

1 1/2

F5/G

F#5/G

G5

P.S. -----|

F5/G F#sus4/G Gm F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

13 11 13 11 13/15 13 14 13 15 13 13/15 15

F5/G F#5/G G5

(11) 12 10 12 10 (10) 12 10 12 10 12 (12) 12 15 12 15 13 15 18

F5/G F#sus4/G Gm

15 18 (18) 18 15 15 18 15 20 15 18 15 18 15 20 15 18 15 20

F5/G F#sus4/G Gm

15 18 15 18 15 18 15 20 15 18 18 15 18 20 15 18 18 20 15 21 15 22 15 21 15 15 20 15 18 15 20

F5/G F#5/G G5

15 15 21 15 15 22 15 15 21 15 15 20 15 15 21 15 15 22 15 15 21 15 15 20 15 18 15 18 20 18 18 15

F5/G F#sus4/G Gm

18 15 18 15 15 18 15 18 15 18 17 15 15 18 15 18 15 17 15 18 15 18 17 16 15 15 (15) 18 15 18 17 15

F5/G F#5/G G5

14 16 15 14 15 14 12 14 13 12 14 13 12 11 13 12 12 16 15 16 15 14 13 12 15 14 13 12 15 14

F5/G F#sus4/G Gm

14 13 12 13 12 13 12 10 11 12 10 7 11 9 (9) 9 10 11 10 9 10 11 12 10 9 8 7 10 12 9 10 11 12 12 11 12

F5/G F#5/G G5

14 12 11 10 12 10 11 12 13 14 15 14 13 14 15 16 15 14 17 X 17 14 16 17 16 15 16 17 18 17 16 19 17 17 15 17 15 17

F5/G F#sus4/G Gm

14 15 16 13 16 15 14 13 14 16 14 16 14 15 16 16 14 15 15 16 17 17 17 15 16 16 17 17 15 16 18 18 16 17 18 19 15 15 13 13 15

F5/G F#5/G G5

16 13 13 15 15 13 15 16 14 13 16 13 6 15 11 13 14 15 (15) 14 15 16 (16) -1/2 -1/2 -1/2 -1/2

I

Free time

F5/G

F#sus4/G

Gm

Gtr. 4

w/ bar

Gtr. 1

P.M. --- let ring --- P.S.

Gtr. 2

P.M. --- P.M. P.M.

J

Moderate Rock ♩ = 124

N.C.(G5)

The first system of guitar notation consists of a treble clef staff and two six-string bass staves. The treble staff contains a melodic line with various accidentals and a triplet of eighth notes. The first bass staff shows a sequence of fret numbers: 5, 17, 8, 17, 7, 9, (9), 7, 9, 7, (7), 9, 11, 12, 14, 7, 10, 10, 10, 10. Above this staff are labels: 'w/ bar' with a dashed line, 'w/ bar' with a dashed line, 'flutter bar', and 'flutter bar'. The second bass staff contains a series of 'x' marks representing fretted notes, with some 'x' marks having a wavy line above them. A bracket labeled '17' spans the first two measures of the second bass staff.

The second system of guitar notation continues the piece. The treble staff has a melodic line with a triplet of eighth notes. The first bass staff shows fret numbers: (10), 8, 10, 10, 12, (12), 12, 11, 12, 13, 11, 12, 13, 11, 14, 12, 15, 13, 16, 14, 17, 14, 16, 17. Above this staff are labels: 'flutter bar', 'w/ bar', 'w/ bar' with a dashed line, and '-1'. The second bass staff contains a series of 'x' marks representing fretted notes, with some 'x' marks having a wavy line above them. A bracket labeled '17' spans the first two measures of the second bass staff.

STARRY NIGHT

By Joe Satriani

A

Moderately slow ♩ = 72

N.C.

F

C

C5/D

Gtr. 1 (elec.)
A (Drums)

Gtr. I (elec.)
(Drums)

mf
w/ dist.

TAB

5 7 5 7 9 8 10

*Gtr. 2 (acous.)

Rhy. Fig. 1

[illegible]

**Gtr. 3

Rhy. Fig. 1A

**Gtr. 3

Rhy. Fig. 1A

mf
let ring throughout

T
A
B

*Two gtrs. arr. for one.

**Banjo arr for gtr.

C/E

Fadd9

G5

Am

F C C5/D

End Rhy. Fig. 1

End Rhy. Fig. 1A

C/E Gtr. 1 Fadd9 G5 Am F C

P.M. P.M. - 1

C5/D C/E Fadd9 G5 Am

F C C5/D

C/E Fadd9 G5 Am F C

$\ast G/B$

*Chord symbols reflect combined harmony.

E7/B

**** E7/G#**

Am

Am/G

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and piano accompaniment. The score is in 3/4 time and is in the key of D major. The vocal line includes a trill and a piano accompaniment with a complex rhythmic pattern. The score is in 3/4 time and is in the key of D major.

****Bass plays G#.**

Fadd9 C/E Dm11 C/E

17 19 17 19 17 19 17 19

3 2 1 2 3 2 0 1 0 2 0

Fadd9 C/E Dm11 C/E

17 19 17 19 17 19 17 19 17 19 21

3 2 1 2 3 2 0 1 0 2 0

Fadd9

C/E

Dm11

C/E

8va

20 22 20 20 20 (20) 19 (19) 17 19 22 20 23

Abmaj9

Gm11

8va

23 23 23 23 23 20 23 23

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a second staff below it. The melody begins with a G5 chord, followed by an Am chord, then an F chord, and finally a C chord. The bass line consists of a series of chords, including G5, Am, F, and C, with some chords marked with an 'X' to indicate they are not to be played.

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef and features a key signature of one sharp (F#), with a G5 chord indicated at the beginning. The notation includes a series of eighth and sixteenth notes, some beamed together, and a triplet of eighth notes. The bottom staff is in bass clef and contains a sequence of fret numbers (20, 17, 20, 17, 20, 17, 17, 20, 17, 19, 17, 20, 17, 19, (19), 17, 19, 19, 17) indicating the fret positions for the notes. A dashed line labeled '8va-' is positioned above the top staff, and a dashed line labeled 'Am' is positioned above the bottom staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next four measures. The melody is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics 'The Rose Tree' are written below the melody. The score is labeled with 'F' and 'C' above the first and second systems, respectively. The first system also includes a '8va' marking above the first measure and a 'loco' marking above the second measure. The second system includes a '1' marking above the first measure. The score is also accompanied by a bass line with fingerings (17, 19, 20, 17, 20, 17, 20, 19, 17, 19, 19, 17, 19, 17, 19, 17, 19) and a series of slurs indicating phrasing.

C5/D C/E Fadd9

8va-----

17 15 17 15 17 19 17 17 19 17 20 17 20 20/22 X 22 20 20 22

G5 Am F C

8va

1/2 22 22 20 22 20 22 22 20 22 22 20 22 22 20 22 22 20 (20) P.S.

D

C

Gtr. 1 loco

Gtr. 2

E \flat sus2 B \flat /D C5 F/A B \flat sus2 Gm C5

Rhy. Fig. 2

let ring throughout

let ring

*Gtr. 1: w/ Rhy. Fig. 2 (5 times)

E \flat sus2 B \flat /D C5 F/A B \flat sus2 Gm C5

Gtr. 2

*2nd-5th times played *mp*.

Gr. 2

The image shows a musical score for guitar, labeled 'Gr. 2'. The top staff is a standard musical notation in treble clef, featuring a melody with various notes, rests, and accidentals (flats). The bottom staff is a fretboard diagram with six lines representing the strings. Fingering numbers (1-4) are placed on the lines to indicate finger positions. A curved line connects the 10th fret on the 6th string to the 8th fret on the 5th string. A 1/4 note symbol is placed above the 8th fret on the 5th string. The diagram is divided into two measures by a vertical line.

Grtr. 4 (elec.)

pp
w/ dist. & delay

p

5 3 5 (5) / 3 5 5 5

Eb sus2 Bb/D C5 F/A Bb sus2 Gm C5

(8) 10 8 10 10 7 8 10 10 8 10 8 10 8 10 | 11 8 8 11 8 8

mp

5 5 5 5 6 5 8

Gtr. 2 tacet

E \flat sus2 B \flat /D C5 F/A B \flat sus2 Gm C5 E \flat sus2 B \flat /D C5 F/A B \flat sus2

Gtr. 5 (elec.)

mf w/ dist.

11 $\frac{1}{2}$ 13

11 $\frac{1}{2}$ 13

Gtr. 4

mf

8 6 8 8 3 5 3 5

C5

Bb_{sus2}

P.M. - - 4

mp

C5

Bb_{sus2}

P.M.--

p

C5

Cm(adb6)

P.M. - 4

при

Gtr. 4
divisi

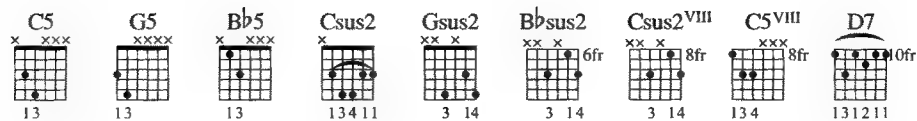
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10

2

CHORDS OF LIFE

By Joe Satriani



A

Moderately ♩ = 120

Gm

Bb/F

Ebmaj7(no3rd)

Gtr. 1 (elec.)

w/ light dist.

mp

Gtr. 2 (elec.)

divisi

w/ light dist.

mp

Tablature for Gtr. 1 and Gtr. 2:

Gtr. 1: 3 3 3 5 7 5 5 7 7

Gtr. 2: 3 3 3 5 5

*Gtr. 3

Riff A

End Riff A

mp

let ring throughout

Tablature for Gtr. 3:

Gtr. 3: 12 11 10 11 12 11 10 11 10 11 10 11 10 11 10 11 10 11 10 11

*Synth. arr. for gtr.

Gtr. 3: w/ Riff A (3 times)

Gm

Bb/F

Ebmaj7(no3rd)

Tablature for Gtr. 1 and Gtr. 2:

Gtr. 1: 8 8 10 11 8

Gtr. 2: 3 3 5 7 3

Gm

Bb/F

Ebmaj7(no3rd)

Tablature for Gtr. 1 and Gtr. 2:

Gtr. 1: 3 3 3 5 7 5 5 7 7

Gtr. 2: 3 3 3 5 5

B

D

Gtr. 1

Gtr. 2

End Riff B

C

Gtrs. 1, 2, 3 & 4 tacet
w/ echo fdbk. (next 8 meas.)

Gm

Rhy. Fig. 1

*Gtr. 5 (acous.)

F Eb Dm Cm Dm Eb

mf

10 10 8 6 6 5 3 3 5 6

11 11 10 8 8 7 4 4 7 7

12 12 10 8 8 7 4 4 7 7

12 12 10 8 8 7 4 4 7 7

10 10 8 6 6 5 3 3 5 6

*Doubled throughout

F Gm F Eb Dm Cm

mf

w/ semi-clean tone

17 15 17 17 15

Gtr. 5

mf

8 10 10 10 8 6 6 5 3

10 11 11 11 10 8 8 7 4

12 12 12 12 10 8 8 7 4

10 10 8 6 6 5 3 3 5 6

Dm Eb F Gm F Eb

mf

w/ clean tone

17 15 17 17 15

End Rhy. Fig. 1

mf

3 3 5 6 6 8 10 10 8

3 3 5 6 6 8 10 10 8

3 3 5 6 6 8 10 10 8

3 3 5 6 6 8 10 10 8

Gtr. 4 Dm Cm Dm Eb F Gm

mf

5 3 5 3 5 3 5 3 5 3

D

Gtr. 5 tacet
N.C.(G5)

Gtr. 6 (elec.)

(Bb5)

(C5)

8va

(wah-wah off)

let ring

Gtr. 3

Gtr. 7 *divisi*

E

Gtr. 3: w/ Riff A (4 times)
Gtrs. 4, 6 & 7 tacet

Gm

Bb/F

Ebmaj7(no3rd)

Gtr. 1

Gtr. 2 *divisi*

Gm

Bb/F

Ebmaj7(no3rd)

Gm

Bb/F

Ebmaj7(no3rd)

Gm Bb/F Ebmaj7(no3rd)

F

Gtr. 3: w/ Riff B
Cm

Gm/Bb A7

D Gtr. 1 tacet D/C Gtr. 2 D/Bb 8va D/A

G

Gtr. 2 tacet
Gtr. 5: w/ Rhy. Fig. 1 (till end)
w/ echo fdbk. (next 8 meas.)

Gm F Eb Dm Cm Dm Eb F Gm F Eb

Dm Cm Dm Eb F Gm F Eb Dm Cm

steady gliss.
w/ bar
slack

Dm Eb F Gm F Eb Dm Cm

(5) 3 5 3 5 5 17 15 17 17 15 5 5 X

Dm Eb F Gm F Eb Dm Cm

X 17 15 17 17 15 15 17 15 15 13 15 17 15 17 15 X

Dm Eb F Gm F Eb

17 15 17 17 15 15 17 15 17 15 17 17 17 15 17 15 X

Dm Cm Dm Eb F

17 15 17 15 15 17 15 17 15 17 15 17 15 17 15 17 X

Gm F Eb Dm Cm

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 X

[illegible]

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure is labeled 'Dm' and the second measure is labeled 'E♭'. The bottom staff is a bass clef and contains two measures of music. The first measure is labeled '17' and the second measure is labeled '18'. The music is written in a simple, folk-like style with a wavy line above the first note of each measure in the top staff, indicating a trill or a specific articulation. The bottom staff uses numbers 15, 17, and 18, which likely correspond to fret positions on a guitar.

Begin fade

Gm F Eb Dm Cm Dm Eb F Gm

Gtr. 4 tacet

Gtr. 8 (elec.)
 Gtr. 9 (elec.)
 divisi

w/ clean tone
mf

w/ clean tone
mf

*

15 17 15 17 15 13 15 15 15 13 15 13 15 (15)

10 11
 7 10 8 12
 8 10

*Gtr. 9 to left of slashes
in tab.

MIND STORM

A

Moderate Rock ♩ = 118

By Joe Satriani

Bsus2

Dmaj7

Rhy. Fig. 1

*Gtrs. 1 & 2

*7-str. elec.'s; 7th str. tuned to low B.

**P.M. on 7th str. only (next 4 meas.).

Gtr. 2: w/ Rhy. Fill 1

Gtr. 3: w/ Fill 1

Bsus2

Dmaj7

End Rhy. Fig. 1

Rhy. Fill 1
Gtr. 2

*P.M.

*P.M. on 7th str. only.

Fill 1
Gtr. 3 (dist.)

8va

mf

26

Gtrs. 1 & 2
B5
Rhy. Fig. 2

D5

slight P.M.-----

slight P.M.-----

2 0 2 0 2 0 0 4 5 4 0

5 3 5 3 5 3 5 3 4 5 4 0

B5

N.C.(D6sus2)

End Rhy. Fig. 2

slight P.M.-----

2 0 2 0 2 0 0 4 5 4 0

3 3 5 5 7 7 4 4 7 0 7 0

B

B5

w/ wah-wah

4 6 X X 6 X X

*2nd time w/ octaver doubling one octave below (next 8 meas.).

Gtrs. 1 & 2

Rhy. Fig. 3

slight P.M.-----

3 3 5 5 7 7 9 9 7 0 7 0

2 0 2 0 2 0 2 0 2 0 2 0

D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

B5

slight P.M.-----

6 2 4 2 4 2

End Rhy. Fig. 3

slight P.M.-----

5 3 5 3 5 3 5 3 5 3 5 3

Gtr. 3

D5 B5 D5

w/ bar

3

+1/2 +1/2

B5 D5

w/ bar

-1/2

-1/2

C

Gtr. 3 tacet

E5

G5

*Gtr. 4 (dist.)

mf

*Gtr. 5 (dist.)

mf

Gtrs. 1 & 2

slight P.M.

*Two gtrs. arr. for one.

B5

D5

First system of musical notation for B5 and D5 chords. The top staff shows the melody in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows the fretboard positions for the B5 and D5 chords, with fingerings indicated by numbers 1-5 and X for natural harmonics. The B5 section covers measures 1-12, and the D5 section covers measures 13-24.

Second system of musical notation for B5 and D5 chords. The top staff shows the melody in treble clef. The bottom staff shows the fretboard positions for the B5 and D5 chords, with fingerings indicated by numbers 1-5 and X for natural harmonics. The B5 section covers measures 25-36, and the D5 section covers measures 37-48.

Third system of musical notation for B5 and D5 chords. The top staff shows the melody in treble clef. The bottom staff shows the fretboard positions for the B5 and D5 chords, with fingerings indicated by numbers 1-5 and X for natural harmonics. The B5 section covers measures 49-60, and the D5 section covers measures 61-72.

slight P.M.

G5

1.
F#5

First system of musical notation for G5 and F#5 chords. The top staff shows the melody in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows the fretboard positions for the G5 and F#5 chords, with fingerings indicated by numbers 1-5 and X for natural harmonics. The G5 section covers measures 73-84, and the F#5 section covers measures 85-96.

Second system of musical notation for G5 and F#5 chords. The top staff shows the melody in treble clef. The bottom staff shows the fretboard positions for the G5 and F#5 chords, with fingerings indicated by numbers 1-5 and X for natural harmonics. The G5 section covers measures 97-108, and the F#5 section covers measures 109-120.

slight P.M.

Third system of musical notation for G5 and F#5 chords. The top staff shows the melody in treble clef. The bottom staff shows the fretboard positions for the G5 and F#5 chords, with fingerings indicated by numbers 1-5 and X for natural harmonics. The G5 section covers measures 121-132, and the F#5 section covers measures 133-144.

B5

A5

slight P.M.

2.

F#5

slight P.M.

A7sus4

8va -

loco

(17) 15 19 15 17 15 17 15 14 15 14 15 14 12 12 14 12 14 12 10 10 12 10 9 10 7 9 7 5 7 5 3 7 5 X

12 12 0 12 12 0 0 0 12 12 0 12 12 0 0

Am

Amaj7

1/4

1/2

w/ bar

w/ bar

-2 1/2

8 5 8 5 8 5 7 (7) 5 7 5 7 5

X 6 11 14 (14)

14 10 0 14 10 0 14 10 0 14 10 0 0 13 11 0 13 11 0 13 11 0 13 11 0 0

A7sus4

P.M. - - - -

10 12 14 11 12 11 14 11 12 14 16 17 (17) 16 14 16 17 19 16 18 19 17 19 21 17 (17)

End Rhy. Fig. 4

12 12 0 12 12 0 12 12 0 12 12 0 0 12 12 0 12 12 0 12 12 0 12 12 0 0

14

E

Gtr. 3 tacet
N.C.(C#5)

Gtr. 6 (dist.)

(E5)

(B#5)

f
*w/ slide

Gtrs. 1 & 2

Riff A

End Riff A

P.M.

*With R.H. rub slide back & forth over string between bridge and end of fingerboard while L.H. mutes. Pitches shown are approximate.

Gtrs. 1 & 2: w/ Riff A (7 times)

(c#5)

(E5)

(B#5)

Gtr. 6

8va -

(C#5)

(E5)

(B#5)

Gtr. 6

8va-

Gtr. 3

(C#5) 8va----- (E5) (B#5)

steady gliss.

P.S. steady gliss.

16

Gtr. 6 tacet (C#5) 8va-----

Gtr. 3

16 18 18 17 16 21 16 12 12 13 12 13 14 16 18 18 17 16 21 16 12 12 13 12 13 14

8va----- (E5) (B#5)

16 18 18 17 16 21 16 17 18 18 18 17 16 19 16 17 10 18 18 17 16 20 16 17 18 16 18

(C#5) 8va-----

16 18 18 17 16 21 16 12 12 13 12 13 14 16 18 18 17 16 21 16 12 12 13 12 13 14

(E5) (B#5)

8va

loco

(C#5) (E5) (B#5)

8va

loco

(C#5) (E5) (B#5)

F

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Am

Amaj7

15ma

8va

loco

P.H. -

A7sus4

Am Amaj7

P.M. ----- 1/4 P.M. ----- 1/4 1/4 1/4

0 7 5 7 5 5 7 5 7 5 5 5

X X 10 12 14 10 12 10 14 10 12 14 15 12 14 15 12 14 15 12 14 15 17 14 15 17

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1

Bsus2 Dmaj7 Bsus2 Dmaj7

Gtr. 3

17 (17)

Gtr. 1

3 19 2 2 7

*D.S. al Coda
(take repeat)*

Coda

N.C.(D6sus2) B5

Gtr. 3

Play 3 times

9 9 12 12 14 14 17 17 19 (19)

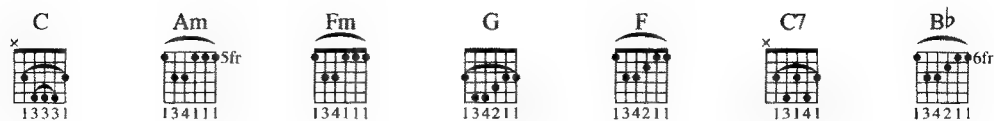
Gtrs. 1 & 2

3 3 5 5 7 7 9 9 7 0 7 0

2 2 2 2 2 2 2 2 2 2

SLEEPWALK

By Santo Farina,
John Farina and Ann Farina



A

Free time

N.C.

Gtr. 1 (clean) *mp* w/ e-bow (♩ = ♩)

TAB 17 15 17 15 13 15 17 15 13 12 8 (8) 5

Gtr. 2 (clean) *mp* w/ e-bow

TAB 12 14 12 9 7 5 (5) 4 5 (5) 7

Gtr. 3 (clean) *mp* w/ e-bow

Gtr. 4 (clean) *mp* w/ e-bow

Gtr. 3 *divisi*

TAB 2 9 7 (2) 5 (5) 7 9

B

Moderately slow ♩ = 64

Gtr. 6 (clean) *p*

Gtr. 5 (clean) *mf* w/ delay

let ring

8va

w/ slide

TAB 5 5 5 5 5 1 1 1 3 15 17

*Gtrs. 1-4

w/ fingers

TAB 5 (5) 10 9 10 (10) 5 6 3 3 4 5

*Composite arrangement

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C Am F G

8va

loco

w/ slide

24 19

12 12 14 12 16 (16) 8 8 9

10 10 14 13 14 7 9

C

Rhy. Fig. 1A C Am Fm G

w/ bar

13 (13) 8 8 (8) 6 7 8 9 9 10 8 6 7 8 9 10 11 10 8

Rhy. Fig. 1

8 8 (8) 1 1 3 3 4 5 10 10 10 3 5

C Am Fm G

w/ bar

8 8 (8) 6 7 8 9 9 10 8 6 7 8 9 10 11 10 8

8 8 (8) 1 1 3 3 4 5 10 10 10 3 5

C Am F G End Rhy. Fig. 1A

End Rhy. Fig. 1

C Am F G

End Rhy. Fig. 1

D

Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A

C Am Fm G

End Rhy. Fig. 1

C Am Fm G

8 8 8 8 (8) 6 7 8 9 9 10 8 6 7 8

w/ bar

C Am F G

6 8 9 8 9 10 12 12 10 9 14 13 12 17 13 10 10 10 9 9 9 10 10 10

P.M.

C F C C7

10 10 (10) 2 2 2 9 10 10

Gtrs. 1-4

let ring 11 11 13 11

E

F Fm

10 10 10 12 12 10 8 9 9 10 12 10 8 10

let ring 8 10 10 (8) 10 10 4 6 5 5 (5) 10

C C7

let ring

F Fm

let ring

G Bb G A 5fr B 7fr

let ring

F

Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A (1st 4 meas.)

C

Am

Fm

G

Gtr. 5

C

Am

Fm

G

C

Am

Fm

G

Gtr. 5

Gtr. 7 (clean)

Gtr. 1-4

Gtrs. 1-3

Gtr. 4
divisi

w/ e-bow

Free time

Gtr. 6 tacet

N.C.

C₆

Gtr. 7 tacet

8va-----7

Gtr. 5

w/ slide-----7

24 19

Gtr. 7

Gtr. 1

divisi

w/ e-bow

(15) 17 15 13 12 15 13 12 10 13 12 14 7 (7) 9

Gtr. 2

Gtr. 3

divisi

w/ e-bow

0 5 12 (8) 15 2 5 (15) 17 16 15 13 12 10 8 14 16

Gtr. 4

(2) 5 17 (17) 12 14 (14) 12 (12) 14

NEW LAST JAM

By Joe Satriani

Gtrs. 1 & 2 tuning:
(low to high) E-E \downarrow -E \uparrow -E \downarrow -E \uparrow -E

A

Moderately fast $\text{♩} = 160$

N.C.

*Gtrs. 1 & 2 (semi-clean)

mp
let ring

*Composite arrangement

B

N.C.

Rhy. Fig. 1

f

(E)
End Rhy. Fig. 1

C2nd time, Gtr. 1: w/ Rhy. Fill 1
N.C.(E)

First system of guitar notation for measure C. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. A wavy line indicates a vibrato effect. The bass staff shows fret numbers: (10) 12 10 12, 10, 12 10 16, 14 12 10, 12 10 12, 10 10 10 10. A 'P.M.' (pick mute) instruction is shown as a dashed line.

Second system of guitar notation for measure C. The treble staff continues the melody. The bass staff shows fret numbers: 12 10 12, 10 10 10, 10, 12 10 12, 10, 12 10 16, 14 12 10, 10 10 10. 'P.M.' instructions are shown as dashed lines with vertical bars.

Third system of guitar notation for measure C. The treble staff continues the melody. The bass staff shows fret numbers: (10) 12 10 12, 10 10 10 10, 10, 12 10 12, 10 10 0 9, 12 9 12, 9 9 9. 'P.M.' instructions are shown as dashed lines with vertical bars.

Fourth system of guitar notation for measure C. The treble staff continues the melody. The bass staff shows fret numbers: (9) 12 9 16, 14 12, 7, 7, 7, 11, 11, 9. 'P.M.' instructions are shown as dashed lines with vertical bars.

Rhy. Fill 1
Gtr. 1

Rhythmic fill section for guitar. It includes a treble staff with a key signature of three sharps and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass staff shows fret numbers: (14) 16 14 16, 14, 16 14 19, 17 16 14, 16 14 16, 10 10 10 10. 'P.M.' instructions are shown as dashed lines with vertical bars. The section is divided into two parts, 1. and 2.

(Bm)

(A)

[illegible]

D

(A)

N.C.(E)

(D)

Gtr. 1

[illegible]

Gtr. 2

Gtr. 2

10 12 10 12 10 12 10 12 14 12 10

(E)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with a wavy line indicating a trill or tremolo effect at the beginning. The accompaniment is written on a grand staff (treble and bass clefs), with a wavy line indicating a trill or tremolo effect at the beginning. The second system continues the melody and accompaniment, with a wavy line indicating a trill or tremolo effect at the beginning. The score is labeled 'P.M.' and includes a measure rest symbol. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is labeled 'The Rose Tree' and includes a measure rest symbol.

[illegible]

Gtr. 3 (dist.)

Gtrs. 1 & 2 *divisi*

* (Cm)

f

7

8

*Chord symbols implied by bass.

E

Guitar Solo

Gtrs. 1 & 2 tacet

N.C.(Cm)

Gtr. 3

(Bb)

1/2

(8) 7 10 8 10 12 12 12 (12) 10 8 10 10 5

(Cm)

3

(5) 8 3 3 5 3 1 (1) 3 1 0 1 0 3 1 3 5 6

(Bb)

(Cm)

w/ bar

+1/2 +1/2 +1/2

(6) 5 6 5 3 5 (5) (5) (5) (5) 3 1 5 5 5 8 7 8 10 3 6 5 6 8

(Bb)

(Cm)

12 10 12 15 12 15 15 17 15 17 17 19 19 19 7 17 11

8va

loco 15ma loco 15ma loco

P.H. semi-harm.

1/2

1

(11) 13 11 13 11 13 11 13 11 13 11 13 13 13 (13) 11 13 11 13

Pitches: F G F G F

(C#m)

(A) (C#m)

(A) (C#m)

(A)

15ma -

w/ bar - |

Harm. -

w/ bar - |

loco

(0) 0 0 2 12 0 0 0

-3

2 -4 1/2 -1/2 -3 1/2 16 7 16

(B)

8va -

loco

1 3

19 (19) 17 16 17 16 17 16 19 19

0 9 4 0

Gtr. 3

let ring - | let ring -

4 0 0 0 2 4 0 0 0 2 0 4 0 5 0 4 0 5 0 7 0 0 7

Gtrs. 1 & 2

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

(E)

Gtr. 3

w/ bar -1/2

let ring - |

*Gtr. 4
divisi
mf
-1/2

7 0 7 12 12 11 11 12 4 4

*Electric sitar arr. for gtr.

mf

let ring

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

w/ bar

First system of musical notation. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. A long melodic line with a slur and a bar line is shown. Below it, a bass staff contains fret numbers: (12), 3, 4, (12), and -4 1/2. A second treble staff shows a melodic line with slurs and a triplet. The bottom bass staff contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

F

Gtr. 3 tacet
N.C.

Gtr. 4

Second system of musical notation. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. A melodic line with a slur and a triplet is shown. Below it, a bass staff contains fret numbers: 2, 4, 5, 5/9, 8, 8/4, 2, 2, 4, 6, 2. A second treble staff shows a melodic line with a slur and a triplet. The bottom bass staff contains fret numbers: 0, 0, 2, 3, 7, 6, 6, 2, 0, 7, 9, 11, 12, 0.

Third system of musical notation. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. A melodic line with a slur and a triplet is shown. Below it, a bass staff contains fret numbers: (2), 2, 4, 2, 4, 5, 5/9, 8, 8/4, 2. A second treble staff shows a melodic line with a slur and a triplet. The bottom bass staff contains fret numbers: 0, 0, 0, 0, 0, 0, 2, 3, 7, 6, 6, 2, 0.

G

Gtr. 1: w/ Rhy. Fig. 1 (1st 15 meas.)
 Gtr. 2: w/ Rhy. Fig. 1
 Gtr. 4 tacet
 N.C.

4 Gtr. 3

8va

loco

*don't pick

22 20 22 20 22 21 22 20 22 15

*Vibrato causes note to sound.

8va

grad. release

Harm. w/ bar

1 1/2

19 (19)

3 (3)

-2 1/2

-6

8va

15ma

8va

loco

P.H.

1 1/2

1 1/2

1 1/2

20 20 (20) (20) 20 20 17 19 16 15 (15) 12 15 12 12

1 1/2

14 12 14 12 12 12 12 (12) 12

w/ bar

+1 1/2

-5 -4

D.S. al Coda

Gtr. 3 tacet

Gtr. 1

10 12 10 12 12 12 (12)

5 8 10 14 12 14

6 8 10 14 12 14

6 8 10 14 12 14

♢ Coda

H

(A)

NC.

Gtr. 1

Gtr. 2

(E)

Gtrs. 1 & 2

MOUNTAIN SONG

By Joe Satriani

A

Slow Rock ♩ = 84

Gtrs. 1 & 2

*Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2

mf w/ dist.
slight P.M.

T
A
B

8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12

*Chord symbols reflect implied harmony.

Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 C5

Gtr. 3 (dist.)

mf rake-----
8va-----
6

loco

hand slide
don't pick

Gtrs. 1 & 2

slight P.M.

T
A
B

8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12

B

Cm Ebmaj7 F#sus2 Cm Ebmaj7 Bbsus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 Bbsus2

Riff A

slight P.M.

T
A
B

8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12

Ab(#4) Ab
Riff B1

Fsus2

End Riff B1

Gtr. 5 (dist.)

Riff B1

Gr. 5 (dist.)

8va

f $\frac{1}{2}$

22 (22) 20 18 20 21

End Riff B1

Gtr. 3

Gr. 3

8va

f

1

1/2

Gtr. 4 (dist.)

Riff B

[illegible]

Rhy. Fig. 1

Gtrs. 1 & 2

[illegible]

Gtr. 5 tacet

Csus2

Gm

Gtr. 3

Gtr. 3
 Csus2
 8va
 Gm

Gtr. 4

Gtr. 4

6 8 8/10 6 5 8 6 5 6 8

Gtrs. 1 & 2

[illegible]

End Rhy. Fig. 1

Cm Ebmaj7 Fsus2

slight P.M. -----

E

Grtr. 3

Bm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

6 8 9 6 8 9 8 6 9 6 8 6 9 8 9 8 6 9 6 8 6 9 6 9 8 6 5 8 6

Grtr. 1 & 2

Riff C

End Riff C

slight P.M.

6 8 11 9 10 6 8 10 6 8 11 9 10 4 6 8

Grtr. 1 & 2: w/ Riff C (3 times)

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

5 8 5 6 5 8 5 8 6 5 8 5 6 5 6 5 8 5 6 8

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

6 6 9 6 8 6 6 9 6 8 6 9 6 6 9 6 9 6 6 9 6

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

6 6 9 6 8 (8) 6 8 8 6 8 6 8 6 8 6 4 6 8 6 6 8 (8)

Gr. 3

Gm Bbmaj7 Csus2 Gm Bbmaj7 Fsus2

14 (15) 14 (15) 14 (15) 14 (15) 14 (15) 14 (15)

Gtrs. 1 & 2

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm Bbmaj7 Csus2 Gm Bbmaj7 Fsus2

8va

loco

14 17 14 15 14 17 14 15 18 15 17 15 16 18 15 17 18 15 17 15 15 16 18 16 15 17

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm Bbmaj7 Csus2 Gm Bbmaj7 Fsus2

15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm Bbmaj7 Csus2 G5

slight P.M.

3 5 8 6 7 3 5 7 3 3 3 3 3 3 3 4

F

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Riffs B & B1

A^b(#4) A^b

Gtr. 3 Fsus2

18 (18) 16 15 16 18 15 (15) 18

Csus2 Gm

16 18 18/20 16 15 18 16 15 16 18 (18)

Gtr. 5: w/ Riff B1
A^b(#4) A^b

Fsus2

18 (18) 16 15 16 18

G

Cm Csus2 Cm Gtr. 3 tacet Csus2 Cm Csus2 Cm

Gtr. 3 *8va* 1 *mf* 15 *mf* *Gtr. 6 (dist.)

Gtrs. 1 & 2 *mp* w/ clean tone *let ring*

*Bkws. gtr. arr. for gtr.

Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Gtr. 6 tacet *D.S. al Coda*

let ring

⊕ Coda

Ab^bsus2 Eb^bsus2 B^bsus2 F^bsus2 Fm Db^bsus2 Ab^bsus2 Eb^bsus2 B^bsus2 F5

Gtrs. 1, 2 & 3 *slight P.M.*

Gtr. 3 tacet C5 Rhy. Fill 1 End Rhy. Fill 1 Gtrs. 1, 2 & 3

Gtrs. 1 & 2 *slight P.M.* *slight P.M.*

Gtr. 3

8/10 10 10 10 (10)

8 11 8 10 8 11 8 10 (10) 8 10 8 10 8 11 8 11

Gtr. 1

slight P.M.

Gtrs. 1 & 2

slight P.M.

10 12 13 12 13 12 13 12 11

10 13 11 10 13 11 10 11

4 6 8 6 8 10 8 10 12 8 10 13 10

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part features a complex arrangement of chords and techniques, including a "Harm. w/ bar" section. The piano part includes a "slight P.M." marking. The score is annotated with various musical notations, including chord diagrams, fret numbers, and dynamic markings.

Chord Diagrams and Fret Numbers:

- Guitar Chords:** D \flat sus2, A \flat sus2, E \flat sus2, B \flat sus2, F5, Csus2, Cm, Csus2, Cm, Cm9.
- Piano Chords:** C, G.

Other Annotations:

- Guitar:** (11), (11), 8, 11, 8, 11, 10, (10), 8, 10, 8, 8, (6), 6, Harm. w/ bar, +1/2, -2, -5 1/2, Pitch: C.
- Piano:** slight P.M., 9, 11, 13, 13, 15, 11, 13, 15, 13, 15, 17, 15, 17, 18, 20, 10, 12, 13, 12, 11, 13, 10, 13, 12, 11, 13, 10, 12, 11.

Ab sus2 Eb sus2 Bb sus2 F sus2 Fm Db sus2 Ab sus2 Eb sus2 Bb sus2 F5

grad. release grad. release

slight P.M.

WHAT BREAKS A HEART

By Joe Satriani

A

Slowly ♩ = 76

A5 F5 C5 Fm/Ab A5 F5 C5 G5

*Gtrs. 2, 3 & 4

End Riff A1

w/ dist. & wah-wah

*Composite arrangement

Gtr. 1 (clean)

mp w/ phase shifter & **delay

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Riff A

Harm.

Pitch: G

**Set for dotted eighth-note regeneration w/ 1 repeat.

B

2nd time, Gtrs. 5, 6 & 7 tacet

A5 F5 C5 Fm/Ab A5 F5 C5 G5

2nd time, Gtr. 1: w/ Riff A

***Rock wah-wah pedal in quarter-note rhythm (next 8 meas.).

Riff B

loco

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Riff B

Gtr. 1: w/ Riff B

A5 F5 C5 Fm/Ab A5 F5 C5 G5

Gtrs. 2, 3 & 4

CDm
Riff C1

Am

Csus2

G5

Dm

Am

Csus2

G/B

End Riff C1

Gtr. 4

Gtrs. 2 & 3

Riff C

Gtrs. 1 & 4: w/ Riffs C & C1

Dm

Am

Csus2

G5

Dm

Am

Csus2

G/B

Gtrs. 2 & 3

D

*F#sus2/G

G5

F#sus2/G

G5

F#sus2/G

G5

F#sus2/G

G5

Gtrs. 2 & 3

Gtr. 1

*Bass plays G.

Fsus2/G G5 F#sus2/G G5 F#sus2/G G5 F#sus2/G G5

grad. cresc.

grad. cresc. let ring

E

Gtrs. 1, 2 & 3 tacet
Am Rhy. Fig. 1 Asus2 A5 C#sus2 G#sus2

mf
w/ slight dist.

Am E5 F C#sus2 G#sus2

End Rhy. Fig. 1

Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am Riff D1 Asus2 A5 C#sus2 G5

Gtr. 4

Gtrs. 2 & 3 *divisi* Riff D

Am E5 F C#sus2 G5

To Coda

End Riff D1

End Riff D

Gtrs. 2, 3 & 4 tacet

D5

Gtrs.
5 & 6

Gtr. 6 tacet

Dm(add2)

Gtr. 5

(cont. in notation)

Gtr. 1

let ring

phase shifter off
(cont. in slashes)

Fretboard diagram for guitar 1: 7 6 0 9 8 0 8 7 6 0 6 9 8 0 7 6 0 6

F

Am
Rhy. Fig. 2

F/A

Am

F/A

Gtr. 1

8va

Gtr. 7 (dist.)

f
*w/ DigiTech Whammy Pedal

+2 1/2

w/ bar

+2 1/2

w/ bar

+2

12

(12)

(12)

12

(12)

(12)

13

(13)

*Set for an octave higher.

-2

-2

Rhy. Fig. 2A

**Gtrs. 5 & 6

let ring

2

0

0

1

0

**Composite arrangement

Dm

Dsus2

Dm

Dsus2

End Rhy. Fig. 2

8va

w/ Whammy Pedal

+2

w/ bar

+2

w/ bar

+1 1/2

(13)

(13)

(13)

13

(13)

17

(17)

-1 1/2

End Rhy. Fig. 2A

let ring

0

6

7

0

6

7

Am F/A Am F/A

Gtr. 7 8va

w/ Whammy Pedal

+1 1/2 w/ bar (17) 17 +1 1/2 (17) +1 1/2 w/ bar (17) +1 1/2 (17)

Dm Dsus2 Dm loco Dsus2

8va

w/ Whammy Pedal

+2 1/2 +1 1/2 w/ bar (17) +1 1/2 17 +1 1/2 (17) +2 1/2 w/ bar (17) P.S. 12 0

Am F/A

12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 0 8 0 8 10 8 0 7 8 7 0 5 0 5 0

Am F/A

12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 0 8 0 8 10 8 0 7 8 7 0 5 0 5 0

Dm Dsus2

13 0 13 0 13 15 13 0 12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 0 10 0 0 8 10 8 0

Dm Dsus2

13 15 0 13 13 15 13 0 12 13 12 0 12 13 12 0 10 10 0 8 8 0 10 0 8 8 0 10 10 0 8

Am F/A

13 13

Am F/A

13 13 12 11

Dm Dsus2

10 10

Dm Dsus2 Fmaj9(no3rd) G5

Gtrs. 1, 5 & 6 8va- loco (cont. in notation)

G#°7

Gtr. 7

Gtrs. 1 & 5 Gtr. 6

divisi

⊕ Coda

Gtrs. 2, 3 & 4: w/ Riffs D & D1
Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am Asus2 A5 Csus2

Gsus2

Am E5 F Csus2

Gsus2
Riff E

End Riff E

Gtr. 8 (dist.)

*Vol. swell

G

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 1 (2 times)
Gtr. 8 tacet

Am

Asus2

A5

Csus2

Gtr. 9 (dist.)

Gsus2


Am

E5

F


Csus2

Gsus2



10 8 0 10 8 0 7 6 0 10 7 0 7 6 0 10 7 0 12 10 0 12 10 0 14 12 0 15 14 0 17 15

Gsus2



0 20 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 17 15 0 15 14 0 14

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (1st meas.)

Gtr. 8; w/ Riff E

A5

Gtrs. 5 & 6

12 (12)

SEVEN STRING

By Joe Satriani

A

Moderate Rock ♩ = 124

*Gtrs. 1 & 2 N.C.(B5)

f w/ dist.

TAB

*7-str. elec.'s; 7th str. tuned to low B.

0 7 7 0 5 7/10 0 7 7 0 5 5 3 0 7 7 0 5 7/10

N.C.(B5)

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 7 7 5 5 7 0 0 5 7 0 0 0 0 5 7 0 0 5 7 0 0 0 0

B

B5 Gtr. 4 (dist.)

B(b5)/F B7(no3rd)/F# B5

f w/ wah-wah as filter

1/2 1/2 1/2 1/2 1/2 1/2

7 7 7 4 4 0 4 0 4 7 7 7

Gtr. 3 (clean)

mf let ring

Riff A1

0 3 4 2

Gtrs. 1 & 2

P.M. ---|

Riff A

0 0 0 0 0 0 0 0 6 6 6 7 7 7 7 7 0 0 0 0 0 0 0 0

Gtrs. 1, 2, & 3: w/ Riffs A & *A1 (6 times)

B(b5)/F B7(no3rd)/F# B5 B(b5)/F B7(no3rd)/F#

End Riff A1

let ring - - - - -

End Riff A

P.M. - - - - -

*6th time, omit final tie.

Gtr. 4 B5 B(b5)/F B7(no3rd)/F# B5

B(b5)/F B7(no3rd)/F# B5 B(b5)/F B7(no3rd)/F#

15ma - - - - - loco 15ma loco 15ma loco 15ma - - - - -

P.M. - - - - - P.H. P.H.

Pitch: E# F#

B5 B(b5)/F B7(no3rd)/F# B5

loco

C

B(b5)/F

B7(no3rd)/F#

B5

Em/G

Gtr. 4

Gtrs. 1 & 2

E/G#

Em/G

Gtrs. 1 & 2: w/ Riff A (2 times)

B5

B(b5)/F

B7(no3rd)/F#

B5

B(b5)/F

B7(no3rd)/F#

Gtr. 4

Gtr. 3

D

Gtrs. 3 & 4 tacet

E5

D5

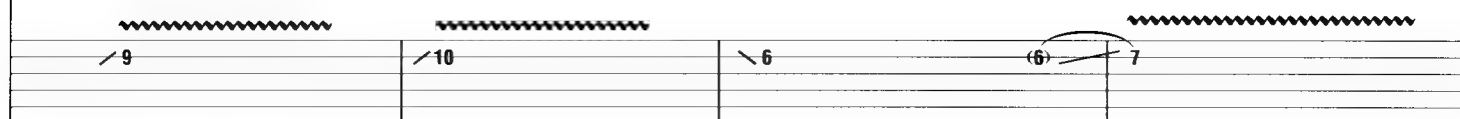
Bm7

Riff B

Gtr. 5 (dist.)

*f*

w/ slide & wah-wah as filter



Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1



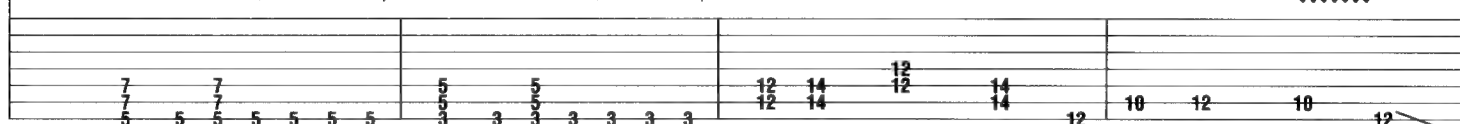
w/ wah-wah as filter

P.M.

P.M. -----|

P.M.

P.M. -----|

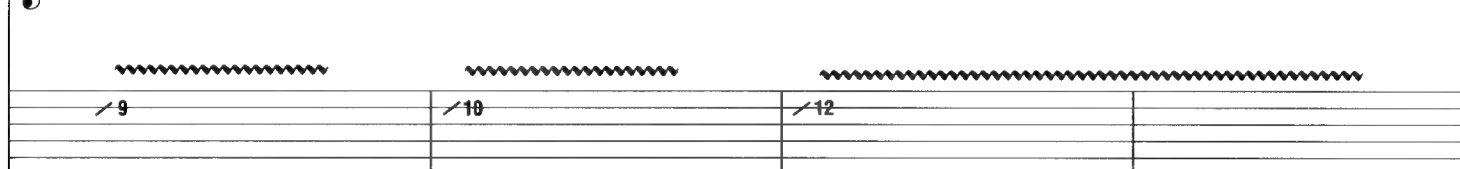
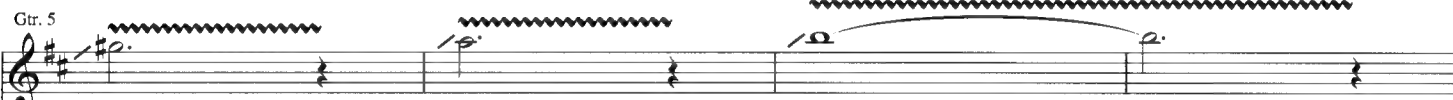


Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

E5

D5

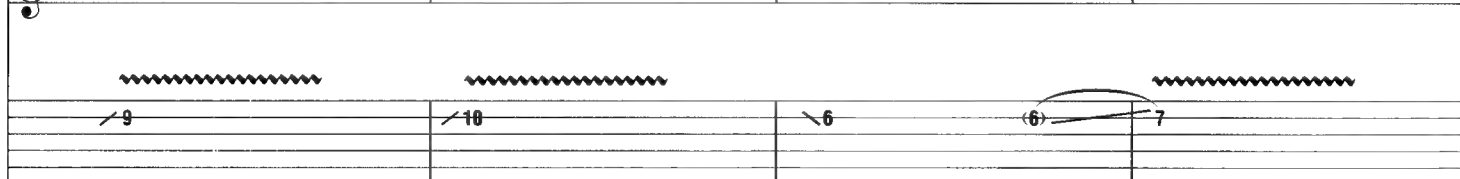
Bm7



E5

D5

Bm7

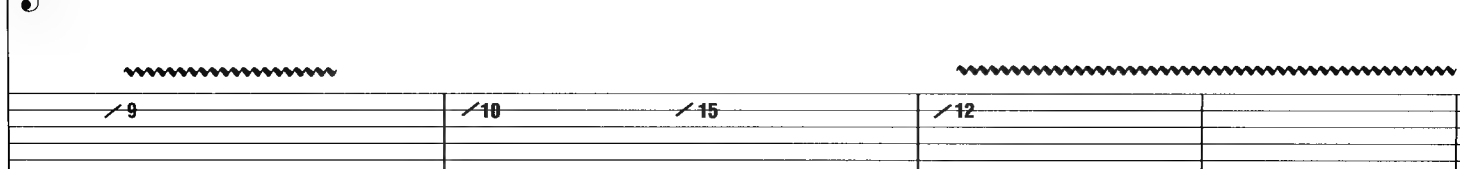


E5

D5

Bm7

End Riff B



F

Gtr. 5 tacet
N.C.(B5)

Gtrs. 1 & 2

wah-wah off

0 7 7 0 5 7/10 0 7 7 0 5 5/3 0 7 7 0 5 7/10

G

*Bm7

Gtr. 6 (dist.)

f
w/ wah-wah as filter
1/2

11 (11) 11 11 9 7 9

Gtrs. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1

6 7 7 5 7 7 7

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fill 1

(9) 11 12 11 12 11 9 7 9 7 7 9 (9) 7 9 11 11 12 11 (12) 9 11 (11)

Gtr. 2

10 10

Gtr. 2 tacet

Gtr. 6

First system of guitar notation for Gtr. 6. The treble clef staff shows a melodic line with triplets and wavy lines. The bass clef staff shows a complex fretboard pattern with fingerings: 11 12 11 9, 7 9 7, (7) 9 7 9 7 5, 7 9, 10 9 10 9 7 7, 7 9 9 7, and 16.

C#5

Second system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 6, 6, 7, and 6. The bass clef staff shows a complex fretboard pattern with fingerings: 7 9 11 7 9 11, 7 9 11 9 7, 11 7 9 11 9 7, 11 7 9 11 9 7, 11 7 9 11, 7 7 9 11 9 7, 7 9 11 9 7, 7 9 11 9 7, 7 9 11 9 7, 11 7 9.

Third system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 6, 6, 3, 7, 6, and 6. The bass clef staff shows a complex fretboard pattern with fingerings: 11 9 11 9, 12 11 9 9 11 12, 9 11 12, 9 11 9, 7 9 11, 7 9 11, 8 9 11 9 8, 11 8 11 9 8, 11 9 7 9 11, 8 9 11 8, 9 11 13 11.

Fourth system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 6, 6, 6, 7, 6, 6, and 6. The bass clef staff shows a complex fretboard pattern with fingerings: 9 13, 9 11 13 11 9, 9 11 13 11 9, 13 9 11 13, 9 11 13, 9 11 13 11 9, 13 9 11 13, 13, 8 9 11, 8 9 8, 11 8 9 11, 8 9 11 9 8.

Fifth system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 3, 6, 6, 7, 6, and 6. The bass clef staff shows a complex fretboard pattern with fingerings: 11 8, (8) 6, 6 6 7 9 7 6, 9 7 6, 9 6 7 9, 6 7 9 6 7 9 7 6, 6 7 9 7 6, 7 9, and 16.

E5

Sixth system of guitar notation for E5. The treble clef staff shows a melodic line. The bass clef staff shows a complex fretboard pattern with fingerings: 0 0 0, 14, 12, 14, 15 14, 15 14, 15 14, 15 14, 12, and 12.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The first measure is a half note, and the second is a half note. The third measure is a half note, and the fourth is a half note. The fifth measure is a half note, and the sixth is a half note. The seventh measure is a half note, and the eighth is a half note. The ninth measure is a half note, and the tenth is a half note. The eleventh measure is a half note, and the twelfth is a half note. The thirteenth measure is a half note, and the fourteenth is a half note. The fifteenth measure is a half note, and the sixteenth is a half note. The seventeenth measure is a half note, and the eighteenth is a half note. The nineteenth measure is a half note, and the twentieth is a half note. The twenty-first measure is a half note, and the twenty-second is a half note. The twenty-third measure is a half note, and the twenty-fourth is a half note. The twenty-fifth measure is a half note, and the twenty-sixth is a half note. The twenty-seventh measure is a half note, and the twenty-eighth is a half note. The twenty-ninth measure is a half note, and the thirtieth is a half note. The thirty-first measure is a half note, and the thirty-second is a half note. The thirty-third measure is a half note, and the thirty-fourth is a half note. The thirty-fifth measure is a half note, and the thirty-sixth is a half note. The thirty-seventh measure is a half note, and the thirty-eighth is a half note. The thirty-ninth measure is a half note, and the fortieth is a half note. The forty-first measure is a half note, and the forty-second is a half note. The forty-third measure is a half note, and the forty-fourth is a half note. The forty-fifth measure is a half note, and the forty-sixth is a half note. The forty-seventh measure is a half note, and the forty-eighth is a half note. The forty-ninth measure is a half note, and the fiftieth is a half note. The fifty-first measure is a half note, and the fifty-second is a half note. The fifty-third measure is a half note, and the fifty-fourth is a half note. The fifty-fifth measure is a half note, and the fifty-sixth is a half note. The fifty-seventh measure is a half note, and the fifty-eighth is a half note. The fifty-ninth measure is a half note, and the sixtieth is a half note. The sixty-first measure is a half note, and the sixty-second is a half note. The sixty-third measure is a half note, and the sixty-fourth is a half note. The sixty-fifth measure is a half note, and the sixty-sixth is a half note. The sixty-seventh measure is a half note, and the sixty-eighth is a half note. The sixty-ninth measure is a half note, and the seventieth is a half note. The seventy-first measure is a half note, and the seventy-second is a half note. The seventy-third measure is a half note, and the seventy-fourth is a half note. The seventy-fifth measure is a half note, and the seventy-sixth is a half note. The seventy-seventh measure is a half note, and the seventy-eighth is a half note. The seventy-ninth measure is a half note, and the eightieth is a half note. The eighty-first measure is a half note, and the eighty-second is a half note. The eighty-third measure is a half note, and the eighty-fourth is a half note. The eighty-fifth measure is a half note, and the eighty-sixth is a half note. The eighty-seventh measure is a half note, and the eighty-eighth is a half note. The eighty-ninth measure is a half note, and the ninetieth is a half note. The ninety-first measure is a half note, and the ninety-second is a half note. The ninety-third measure is a half note, and the ninety-fourth is a half note. The ninety-fifth measure is a half note, and the ninety-sixth is a half note. The ninety-seventh measure is a half note, and the ninety-eighth is a half note. The ninety-ninth measure is a half note, and the hundredth is a half note.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with eighth and sixteenth notes, including a triplet of seven notes and a sextuplet of six notes. The second system contains the next two measures, continuing the melody with similar rhythmic patterns and a final cadence. The bottom staff of the second system shows the guitar fretboard notation, using numbers 1-9 to indicate finger positions on the strings, with slurs and ties connecting the notes across measures.

Musical score for the piece "F#5". The score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto" and the time signature is 4/4. The score consists of two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several trills indicated by wavy lines. Fingering numbers (1-4) are provided for many of the notes. The piece concludes with a final double bar line in measure 20.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score includes a bridge section marked with a double bar line and a key signature change to two sharps (F# and C#). The bridge section is marked with a double bar line and a key signature change to two sharps (F# and C#). The score includes a bridge section marked with a double bar line and a key signature change to two sharps (F# and C#). The bridge section is marked with a double bar line and a key signature change to two sharps (F# and C#).

H

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 5: w/ Riff B

Gtr. 6: tacet

E5

D5

Gtr. 7 (dist.)

f
w/ slide & wah-wah as filter

*Wah indications: o = open (toe up);
+ = closed (toe down), Gradually close pedal.
**Tap w/ edge of pick.

Bm7

E5

D5

Bm7

E5

D5

Bm7

E5

D5

Bm7

diva

semi-harm

*Hypothetical fret location

I

Gtr. 7: tacet
N.C.(B5)

Gtrs. 1 & 2

f w/ dist.

1., 2.

3.

HILL GROOVE

By Joe Satriani

A

Moderately slow ♩ = 96 (♩ - ♩³)

B

2nd time, Gtr. 2: w/ Fill 1

(Drums) Gtr. 1 (dist.)

mf

**C7

TAB

9 10 8 11 11 8 10 9 9 10 8 11

*Key signature denotes C Mixolydian.

**Chord symbols reflect basic harmony.

(11) 11 8 10 9 9 10 8 10 10 8 10 7 9 10 9 8 10 7 8 10 9 10 8 11

(11) 11 8 10 9 9 10 8 11 8 11 8 11 8 10 9 9 10 8 10 10 8 10 9 7 9 10 8 9

C

C7

(9) 8 10 7 8 10 10 8 9 8 12 8 10 8 12 10 8 8 12 8 10 0 10 11 12 10 X X

To Coda

semi-harm. semi-harm. semi-harm.

8 8 12 8 0 8 12 12 10 8 12 8 10 10 10 11 12 10 12 12 10 8 12 8 12 X 10 10 8

8va -----

P.M.

(8) 10 12 10 8 0 10 11 12 10 X X 10 8 12 8 8 12 X 8 8 10 X 10 8 10 17 18 15 18

D

C7

8va-----

(18) 18 15 18 17 17 18 15 18 (18) 15 18 15 18 15 18 17 17 18 15 17 17 15 18 15 17 17 (17)

8va-----

(17) 15 17 14 15 17 14 17 18 15 18 18 15 18 16 17 18 15 18

8va-----

(18) (18) (18) 15 18 16 17 18 15 17 17 15 18 17 15 17 17 (17)

E

C7

loco

8va-----

(17) 15 17 14 15 17 9 10 10 (10) 7 8 10 7 10 9 8

10 11 10 12 10 12 10 12 8 12 10 11 17/15 15 15 (15) 11 8 10

Am F C Gtr. 3 tacet

End Riff A

Fill 1 Gtr. 2

End Fill 1

w/ pick & middle finger -----

3 5 5 3
3 5 (5) 3

G Gtr. 2 tacet

Gtr. 1 C7

rake - -

End Riff A

End Fill 1

w/ pick & middle finger -----

3 5 5 3
3 5 (5) 3

10

13 12 10 13 10 13 11 10/11 13 15 12 13 15 13 12/13 15 17 17 15 13 12 13 15 13 10 13/10

V---+ V---+

(18) 17 15 13 17 15 13 12 13 15 13 12 13 13 10 8 10 7 17 13 15 12 13 14 12 9 10 10

7 10

8 7 10 7 7 8 10 7 8 7 10 7 8 10 7 9 10 9 7 9 9 10 9 7 9 9 10 9 7 9 10 9 7 9

P.M.-----

15 15 13 15 12 13 15 13 11 8 11 8 11 8 10 9 8 9 7 9 7 10

11

7 10 8 7 10 8 7 10 7 8 7 10 7 10 8 7 3 5 7 3 5 7 5 3 2 3 5 3 2

9

3 5 3 2/3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 3 7 3 5 7 5 3

H

Gtrs. 2 & 3: w/ Riffs A & A1

Am F C

grad. bend

(13) 13 13 13 14 15 15 13 15 15 (15) 13 15 15 15 13 13 14 13 15

Am F C D.S. al Coda

15 15 15 13 16 16 (16) 9 10 8 11

⊕ Coda

10 8 12 8 8 X X X X 10 8 9 8 12 8 8 12

10 8 12 10 8 10 X X X X 10 8 12 12 10 8 12 8 8 X X X X 10 8 9

I

C7

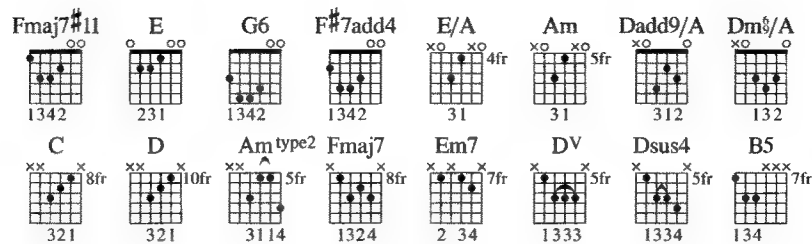
12 12 8 8 X 12 10 8 12 10 8 X 10 11 12 10 10 X X

P.M.

12 12 8 8 12 12 10 10 12 10 8

THE JOURNEY

By Joe Satriani



A

Moderately slow Rock ♩ = 96

Chord progression: Fmaj7#11, E, G6, F#7add4

Rhy. Fig. 1

*Gtr. 2 (slight dist.)

Gtr. 1 (dist.)

f

f

TAB

*Doubled throughout

Chord progression: Fmaj7#11, E, G6, F#7add4

TAB

Chord progression: Fmaj7#11, E, G6, F#7add4

TAB

B

Gtrs. 1 & 2 tacet

*E

Esus4

D \sharp

Fmaj7 \sharp 11

End Rhy. Fig. 1

Gtr. 3 (elec.)

mp

w/ flanger

*2nd time, bass plays E pedal (next 8 meas.).

C \sharp m7

C \sharp m11

Cmaj7 \sharp 11

let ring ---

E

F \sharp 7add4/A \sharp

let ring -|

let ring ---|

Asus2

(2nd time, cont. in slashes)

C

E/A

Am

Dadd9/A

Dm \sharp /A

E/A

Am

Gtr. 3

Gtr. 4 (dist.)

Gtr. 1
divisi

Fmaj7#11 E G6 F#7add4

15 15 12 12 12 15 12 15 12 14 (14) 12 14 14 14 12 14 12 14 13

Fmaj7#11 E G6 F#7add4

14 12 14 12 14 12 12 10 12 12 10 12 14 14 14 14 12 14 12 14

Fmaj7#11

15 14 (14) 12 14 12

E

*Em

Gtr. 6 (clean)

(♩ = ♩)

p
Harm. 12 7

Gtr. 5 (clean)

(♩ = ♩)

Riff A

mp

P.M.

5 7 9 10 5 7 9 10 5 7 9 10 10 12 12 10 7 9

*Chord symbols reflect overall harmony.

C

Harm. 7 12 12 7

End Riff A

P.M. 5 7 9 10 5 7 9 10 5 7 9 10 5 7 9 10

Cmaj7

Measures 1-2 of a Cmaj7 guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar layout. The first measure contains a melodic line with eighth notes and a wavy line indicating a tremolo effect. The second measure continues the melodic line with a wavy line. The fretboard diagram below shows the following fret numbers: 5, 7, 9, 7, 9, 7, 10, 7, 7, 10, 7, 7, 10, 7, 9, 7, 9. A 1/4 note rhythm indicator is placed above the 10th fret in the second measure.

Em7

Measures 3-4 of an Em7 guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar layout. The first measure contains a melodic line with eighth notes and a wavy line. The second measure continues the melodic line with a wavy line. The fretboard diagram below shows the following fret numbers: 8, 8, 9, 9, 9, 7, 9, 7, 9, 7, (7), 7, 5, 12, 10, 12/14, 12. A 1/4 note rhythm indicator is placed above the 7th fret in the second measure.

Cmaj7

Measures 5-6 of a Cmaj7 guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar layout. The first measure contains a melodic line with eighth notes and a wavy line. The second measure continues the melodic line with a wavy line. The fretboard diagram below shows the following fret numbers: 14, 14, 14, 12, 14, 12, 14, 12, 14, (14), 12, 15, 12, 14, 12, 12, 15, 14, 12, 14, 12, 12, 14, 12, 14. A 1/2 note rhythm indicator is placed above the 14th fret in the first measure.

Em7

Measures 7-8 of an Em7 guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar layout. The first measure contains a melodic line with eighth notes and a wavy line. The second measure continues the melodic line with a wavy line. The fretboard diagram below shows the following fret numbers: 15, 15, 15, 12, 15, 15, 14, 14, 12, 12, 14, 12, 15, 12, 14, 12, 14. A 1/2 note rhythm indicator is placed above the 14th fret in the first measure.

Cmaj7

Measures 9-10 of a Cmaj7 guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar layout. The first measure contains a melodic line with eighth notes and a wavy line. The second measure continues the melodic line with a wavy line. The fretboard diagram below shows the following fret numbers: 12, 14, 12, 14, 12, 14, 12, 14, 12, 10, 12, 10, 12, 14, 12, 14, 14, 12, 14, 14, 10, 12, 12. A 1/2 note rhythm indicator is placed above the 12th fret in the first measure.

Em7

Measures 11-12 of an Em7 guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar layout. The first measure contains a melodic line with eighth notes and a wavy line. The second measure continues the melodic line with a wavy line. The fretboard diagram below shows the following fret numbers: 15, 15, 15, 15, 15, 15, 12, 15, 12, 12. A 1 1/2 note rhythm indicator is placed above the 15th fret in the first measure.

Cmaj7

grad. bend

15 12 14 12

3

12 15 12 14 12 15 12 14 12 15 12 14 12 14

Em7

6 7

14 12 14 12 15 14 12 14 12 14 12 15 12 14 12 12

8va

grad. bend

12 15 12 15 12 15/17 12 20

Cmaj7

8va

grad. release

20 19 18 17 20 17 20 20 17 19 17 19 20 19 17 17 17 20 17 17

Am type2

Gtr. 6

8va

Gtr. 1

loco

Gtr. 5

P.M.

20 20 19 17 15 17 15 15 12 13 14 12 12 14 12 14 12 14 12 10

5 5 7 9 9 10 5 5 7 9 9 10 5 5 7 9 9 10

Em7

D5V

Dsus4

DV

Gtr. 1

P.M.

10 14 14 14 14 14 17 12 14 12 10 12 10 12 10 9 10 9 7 9 7 5

5 5 7 9 9 10 5 5 7 9 9 10 7 7 9 10 12 7 7 9 11 12

Am type2

Fmaj7

(cont. in notation)

Gtr. 1

P.M.

0 14 15 14 14 16 14 14 14 17 20 (20)

5 5 7 9 9 10 5 5 7 9 9 10 5 5 7 9 9 10

Gtrs. 1, 5 & 6 tacet
N.C.

B5

Gtrs. 5 & 6

Gtr. 1

8va

19 19 (19) 19 19 (19) 19 19 19 (19) 19 19 (19) 19 19

G

Gtr. 3

E

Esus4

D \sharp

C \sharp m7

mp

w/ flanger

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13 13 13 13 13 13 14 11 11 11 11 11 14 13 11 9

14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 11

C \sharp m11

Cmaj7 \sharp 11

E

let ring -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

11 11 11 11 11 11 10 11 11 11 11 11 9 11 9 13

11 11 11 11 11 11 10 10 10 10 10 10 10 10 10 14

*F \sharp 7add4/E

9 4 9 9 11 0 11 11 11 11 11 11 11 11 11 11 7

*Bass plays E (till end).

Asus2/E

grad. rit.

E

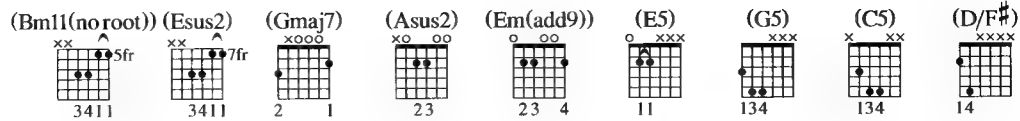
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

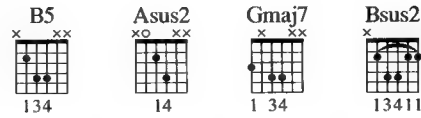
THE TRAVELER

By Joe Satriani

Gtrs. 1 & 2 chords:



Gtr. 5 chords:



*Gtrs. 1 & 2: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

A

Moderately ♩ = 124

** Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Rhy. Fig. 1

Gtrs. 1 & 2

Staff notation for Gtrs. 1 & 2, Rhy. Fig. 1. The notation shows a series of chords and a rhythmic pattern. The tablature below the staff shows the fret numbers for each string (T, A, B).

*Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).

**Symbols in parentheses represent chord names respective to Baritone guitars.
Symbols above reflect actual sounding chords. Chord symbols reflect overall harmony.

Bsus2
(Esus2)

End Rhy. Fig. 1

Staff notation for Gtrs. 1 & 2, End Rhy. Fig. 1. The notation shows a series of chords and a rhythmic pattern. The tablature below the staff shows the fret numbers for each string (T, A, B).

B

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Gtr. 3 (dist.)

Staff notation for Gtr. 3 (dist.), w/ wah-wah as filter. The notation shows a series of chords and a rhythmic pattern. The tablature below the staff shows the fret numbers for each string (T, A, B).

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Staff notation for Gtrs. 1 & 2, Gtr. 3 (dist.), w/ wah-wah as filter. The notation shows a series of chords and a rhythmic pattern. The tablature below the staff shows the fret numbers for each string (T, A, B).

Dsus2/B (Gsus2/E) C#7sus4/B (F#7sus4/E) Bsus2 (Esus2)

P.M.-----| P.H. P.H. P.H.

Pitch: B B G#

*Refers to harmonic only (next 3 meas.).

(Bm11(noroot)) (Esus2)

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

C

(Gmaj7) (Asus2) (Em(add9))

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
 Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))

Dmaj7 (Gmaj7) Esus2 (Asus2)

8va-----

Bm(add9)
(Em(add9))

8va-----

1

Dmaj7
(Gmaj7)

loco

Esus2
(Asus2)

Bm(add9)
(Em(add9))

D

B5 Rhy. Fig. 4

Asus2 Gmaj7

Asus2 B5 End Rhy. Fig. 4

Asus2 Gmaj7

Asus2 B5

*Gtr. 5 (clean)

mf

Gtrs. 3 & **4

Riff A

End Riff A

P.M.

*Doubled throughout

**Gtr. 4 (clean) played *mp*.

Asus2 Gmaj7

Asus2 B5

Asus2 Gmaj7

Asus2 Rhy. Fill 1

End Rhy. Fill 1

Gtr. 3

P.M.

Gtr. 4

P.M.

Riff B

End Riff B

E

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Gtr. 4 tacet

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Gtr. 3

Pitch: C#

*Refers to harmonic only.

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

*Attack simulated by wah-wah.

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Bsus2
(Esus2)

F#m11
(Bm11)

Bsus2
(Esus2)

*8va-----

P.H. ----

*Refers to harmonics only.

F

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Dmaj7
(Gmaj7)Esus2
(Asus2)Bm(add9)
(Em(add9))

8va

Dmaj7
(Gmaj7)Esus2
(Asus2)Bm(add9)
(Em(add9))

8va

Dmaj7
(Gmaj7)Esus2
(Asus2)

8va

Bm(add9)
(Em(add9))Dmaj7
(Gmaj7)

8va

Esus2
(Asus2)Bm(add9)
(Em(add9))

8va

4.

4.
Gtr. 4: w/ Riff B
Gtr. 5: w/ Rhy. Fill !

Asus2

H

(E5)

Gtrs.
1 & 2

(E5)

(E5)

(D/F#)

127

I

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Bsus2
(Esus2)

F#m11
(Bm11)

Bsus2
(Esus2)

J

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

8va-

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

loco

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

8va-

loco

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

loco

K

Gtr. 4: w/ Riff A (8 times)

Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

B5

Asus2

Gmaj7

Asus2

B5

Asus2

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Gtr. 5: w/ Rhy. Fig. 5 (3 times)

B5 Rhy. Fig. 5 Asus2 Gmaj7 Asus2 B5 End Rhy. Fig. 5 Asus2 Gmaj7

Gtr. 5

P.M.

14 11 12 11 12 11 12 10 11 12 9 12 11 12 14 11 12 11 12 11 12

Asus2 B5 Asus2 Gmaj7 Asus2 B5

P.M.

10 11 12 9 11 10 12 14 11 12 11 12 11 12 10 11 12 9 12 11 12

Asus2 Gmaj7 Asus2 B5

P.M.

14 11 12 11 12 14 11 12 11 14 11 12 14 11 12 11 12 14 10 12 15 12

L

Gtr. 4: w/ Riff A (4 times)
Gtr. 5: w/ Rhy. Fig. 5 (3 times)

B5 Asus2 Gmaj7 Asus2 B5 Asus2 Gmaj7

12 12 12 12 12 12 15 12 14 17 12 14 15 12 12 14 12 14 10 12 10 12 10 12 9 11 10 12 9 11 7 9 7 10

Asus2 B5 Asus2 Gmaj7

7 9 7 10 7 10 7 10 7 10 9 7 9 9 9 7 9 7 9 10 7 9 7 7 10 7 9

B5
(E5)

A5
(D5)

G5
(C5)

A5
(D5)

B5
(E5)

A5
(D5)

G5
(C5)

Asus2
(D5)Bsus2
(E5)

Gr. 3

Bsus2

Gtr. 5

Gtr. 3

*Rock wah-wah pedal.

*Rock wah-wah pedal.

Gr. 1

The musical score for Grade 1 is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with several measures containing rests. The score is divided into four measures by bar lines.

Free time

Gtr. 5 tacet

$$\frac{Bm(add9)}{(Em(add9))}$$
$$\frac{Bm(maj7)}{(Em(maj7))}$$
$$\begin{array}{l} \text{Bm}(\text{add9}) \\ (\text{Em}(\text{add9})) \end{array}$$

Gtr. 3

w/ bar

Gtr. 2

mp let ring - - - - -

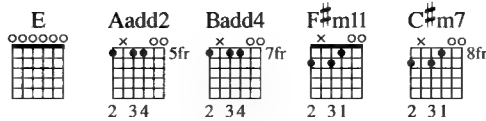
4 5 4

2 0 4

4

YOU SAVED MY LIFE

By Joe Satriani



Gtr. 5: Open E tuning:
(low to high) E-B-E-G#-B-E

A

Moderately slow ♩ = 88

E Rhy. Fig. 1

Aadd2

**Gtr. 5 (acous.) *mp*

Gtr. 3 (elec.) *mp* w/ slight dist.

*Gtrs. 1 & 2 *divisi* *mp* w/ slight dist.

TAB

9 7 9 5 4 6

*Elec. gtrs.

Gtr. 4 (elec.) **Riff A** *mp* w/ slight dist.

TAB

7 6 7 2 4

**Doubled throughout

Badd4

Aadd2

E

End Rhy. Fig. 1

End Riff A

TAB

7 5 4 5 5 4 4

6 (6) 4 2 4 4 2 2

Gtr. 5: w/ Rhy. Fig. 1 (3 times)

Aadd2

Badd4

Gtrs. 1 & 3

Gtr. 2

Gtr. 4

Gtr. 1

Aadd2

E

Gtr. 3 tacet

Aadd2

Gtr. 3

Gtr. 2

Gtr. 2

divisi

Gtr. 4

let ring

Gtr. 1 Badd4 Gtr. 4 tacet Aadd2 E

Gtr. 1

Gtr. 2

Gtr. 3 let ring

Gtr. 4 divisi

Aadd2 Badd4 Aadd2 E

BF#m11
Rhy. Fig. 2

C#m7

Gtr. 5: w/ Rhy. Fig. 2 (2 times)

F#m11

End Rhy. Fig. 2

Gtr. 5

Gtr. 1

Gtr. 2

divisi

Gtrs. 3 & 4

C#m7

F#m7

C#m7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 3 tacet
Aadd2
Rhy. Fig. 3

Badd4

End Rhy. Fig. 3

Gtr. 5

Gtr. 1

Gtr. 2

Gtr. 4

Riff B

End Riff B

Gtr. 4: w/ Riff B (3 times)
Gtr. 5: w/ Rhy. Fig. 3 (3 times)
Aadd2

Badd4

Gtr. 1

Gtr. 2

Aadd2

Badd4

Aadd2

Badd4

C

Gtr. 4: w/ Riff A
Gtr. 5: w/ Rhy. Fig. 1 (4 times)

E Aadd2 Badd4 Aadd2 E

Aadd2 Badd4

Gtr. 1

Gtr. 2

Gtr. 4 Gtr. 3 Gtr. 4 divisi

*Gtr. 3 to left of slash in tab.

Gtr. 4 tacet Aadd2 E Aadd2

Gtr. 1

Gtr. 2

Gtr. 3

Badd4

Aadd2

E

Aadd2

Badd4

Aadd2

E

*Gtr. 4, w/ pick & fingers

D

Gtrs. 1, 2 & 3 tacet

C#m7

Rhy. Fig. 4

Badd4

Aadd2

Badd4

C#m7

End Rhy. Fig. 4

Gtr. 5

Gtr. 6 (elec.)

mp
w/ dist. & wah-wah as filter

Gtr. 4

Gtr. 5: w/ Rhy. Fig. 4 (7 times)

Badd4

Aadd2

Badd4

C#m7

Badd4

Aadd2

Badd4

C#m7

The image displays a musical score for guitar in E major, consisting of two systems. Each system includes a treble staff with a melody line and a bass staff with a fretboard diagram.

System 1:

- Treble Staff:** The melody begins with a quarter note E4, followed by a quarter note F#4, a quarter note G#4, and a quarter note A4. This is followed by a half note B4, a quarter rest, and a quarter note C#5. The system concludes with a half note D5, a quarter note E5, and a quarter note F#5.
- Bass Staff:** The fretboard diagram shows the following fret numbers and chord labels:
 - First measure: 13, 9, 11, 7 (labeled Badd4)
 - Second measure: 9, 7, 11, 9 (labeled Aadd2)
 - Third measure: 9, 7, 11, 9 (labeled Badd4)
 - Fourth measure: 11, 9, 13, 11 (labeled C#m7)

System 2:

- Treble Staff:** The melody continues with a half note G#4, a quarter note A4, and a quarter note B4. This is followed by a half note C#5, a quarter note D5, and a quarter note E5.
- Bass Staff:** The fretboard diagram shows the following fret numbers: 4, 2, 2, 4, 8, 2, 4.

Riff C

End Riff C

Grtr. 4: w/ Riff C (3 times)

The musical score for guitar 4 consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a wavy line indicating a sustained sound, followed by a series of eighth and sixteenth notes. Above the staff, the chords Badd4, Aadd2, Badd4, and C#m7 are indicated. Below the staff, there are two instances of the marking "P.M. -- |". The bottom staff is a six-string guitar fretboard diagram. It shows the fret numbers for each string: (14) for the low E string, 11 and 13 for the A string, 9 and 11 for the D string, 11 and 14 for the G string, 16 and 14 for the B string, and 16 and 14 for the high E string. The diagram is divided into two measures by a vertical line.

Badd4 Aadd2 Badd4 C#m7

E

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

F#m11

Gtr. 6 tacet

F#m11

Gtrs. 1 & 3

Gtr. 2

divisi

Gtr. 6

*Rock wah-wah pedal

C#m7 F#m11 C#m7

Gr. 5: w/ Rhy. Fig. 3 (4 times)
Aadd2

Gr. 3 tacet
Badd4

Gr. 5: w/ Rhy. Fig. 3 (4 times)
Aadd2

Gr. 3 tacet
Badd4

Gr. 4

Aadd2

Badd4

Aadd2

Badd4

Riff D

End Riff D

Gr. 4: w/ Riff D (2 times)
Aadd2

Badd4

Gr. 1

Gr. 2

Aadd2

Badd4

Aadd2

Badd4

F

Gtr. 5: w/ Rhy. Fig. 1 (4 times)

Gr. 1

E

Aadd2

Badd4

Gr. 3

*Gtrs. 2 & 4

(19) 16 14 16 12 12 14 12 14 11 13 9 11 11 14 (14) 12 11 12

16 14 16 14 14 (14) 12 11 12

(16) 9 8 9 6 8 (8) 6 4 6

*Gtr. 4 tacet for beat 1.

Aadd2 E

12 12 12 12 13 11 12 13 16 14 16 12 14 12 12 14

12 12 14 12 13 11 12 13 16 14 16 12 11 14 12 10 9

6 4 4 9 8 9 4/6

Gtr. 1

Badd4

Aadd2

E

Gtr. 3

Gtr. 2

Gtr. 4

divisi

12 14

14

(14) 12 11 12

14 11

12 14 10 12 9 10

11 9 11/13 9 9

11

12 10 9

11 9 8

11 9

8

6 4 6

6/6

4 4/6

5 5 4 6 5

9 9 11 9 11/13

Gtr. 4 tacet

Aadd2

Badd4

Aadd2

E

Gtr. 3

Gtr. 2

19

17 19

19

11/13

14 13 13\11

11\9 9

9/11

9 11

9 11/13 11\9

11/13

12 12 14 12

12

Gr. 1

Aadd2

Gr. 3

Gr. 2

Badd4

Aadd2

E

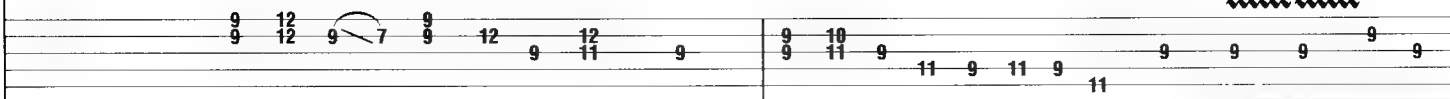
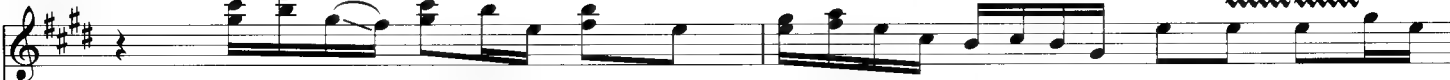
G

Gtr. 5: w/ Rhy. Fig. 1 (1 3/4 times)

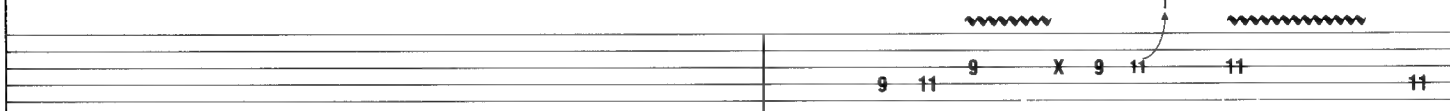
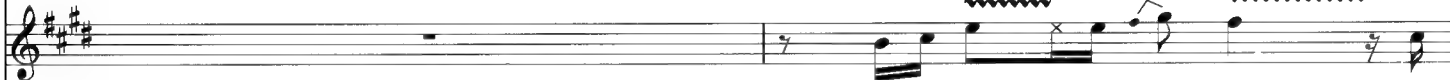
E

Aadd2

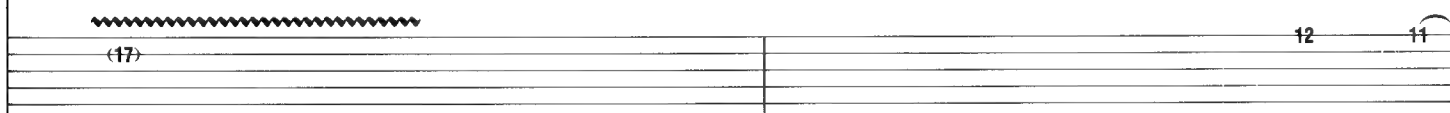
Gtr. 1



Gtr. 3



Gtr. 2



Gtr. 4



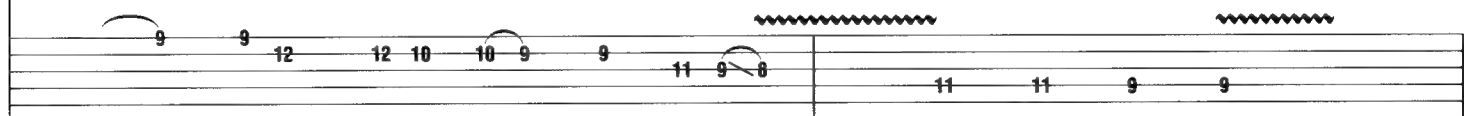
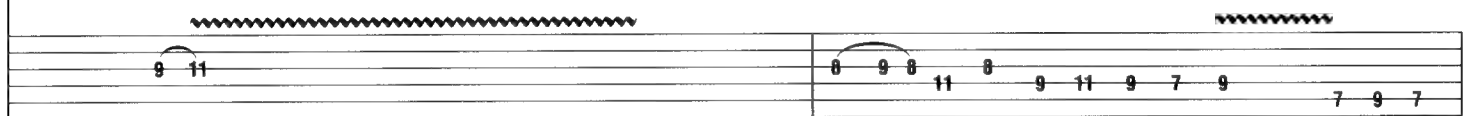
Badd4

Aadd2

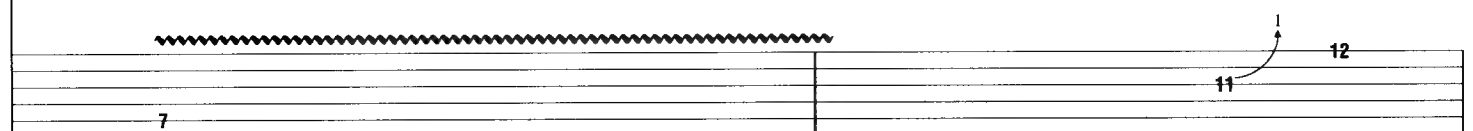
E



let ring -----|



grad. bend



let ring -----|

let ring -----|

16 16 12 9 9 9 9

16 13 9 9

9/11 11 12 12 12 12/14 12 11 9 9/11 11/12 12/7

11 9 9 11 9 9 11/13 12 12 14 12 12 14/16 16 1/2 (16) 14/12 14 14 1 14

9 9 1/2 (9) 7 5

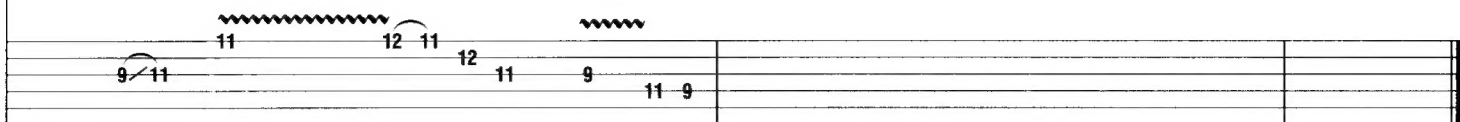
Gtr. 5

rit.

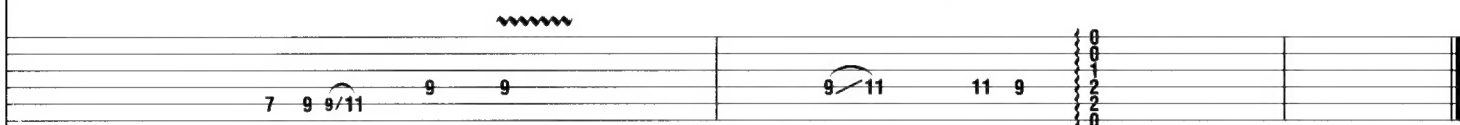


let ring -----

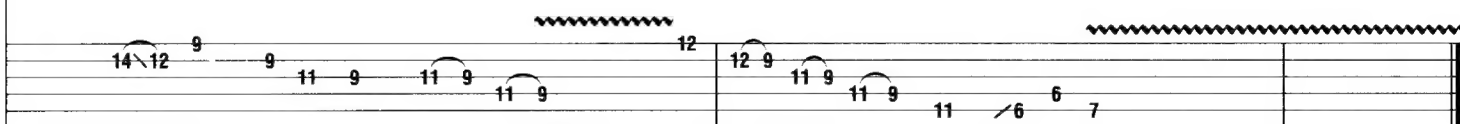
rit.



rit.



rit.



rit.

let ring -----



Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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